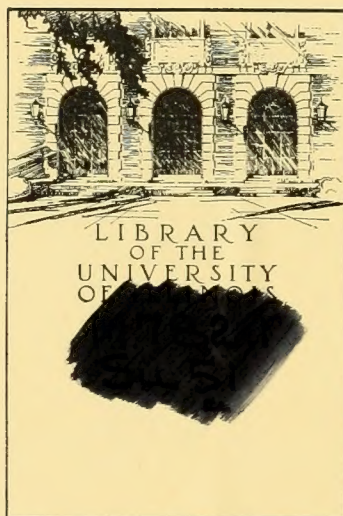


UNIVERSITY OF
ILLINOIS LIBRARY
AT URBANA-CHAMPAIGN
MUSIC



MUSIC LIBRARY

Return this book on or before the
Latest Date stamped below.

University of Illinois Library

~~JAN 29 1960~~

~~FEB 27 1960~~ **8/25 FA**

~~MAY 16 1971~~

5-6-11MX

~~DEC 14 1976~~

12/14/76

~~Dec 21 May 90~~

5/25/92

1/23/94 AS

IVANHOE

A Romantic Opera

ADAPTED FROM SIR WALTER SCOTT'S NOVEL

Words by

Julian Sturgis

Music by

Arthur Sullivan

Arranged for the Pianoforte by ERNEST FORD

.....
Vocal Score, 7/6

Pianoforte Solo, 4/-

Do., bound, 10/-

Libretto, 1/-

Handwritten signature: Arthur Sullivan
PUBLIC PERFORMANCE FORBIDDEN, AND RIGHT OF REPRESENTATION RESERVED.

After May 1st, 1891, single detached numbers may be sung at Concerts, not more than two at any one Concert, and they must be given without stage costume or action. Applications for the right of performing any more than the above must be made to ~~ALFRED W. CARTER~~ Savoy Theatre, London.

CHAPPELL & CO. LTD.

.....
LONDON: CHAPPELL & CO., 50, NEW BOND STREET, W.

Broude Bros.

Music

115 W. 57th St., N. Y. C.

MUSIC

Wool 122-53

music 2 apr. '45 Broude

Dedicated
by special permission
to
Her most Gracious Majesty
The Queen,
at whose suggestion this work was written,
in grateful acknowledgment
of Her Majesty's kindly encouragement,
by
her humble and devoted Subject
and Servant,
Arthur Sullivan.

INDEX.

ACT I.

SCENE I.—The Hall of Rotherwood ...	“Each day this realm” ...	PAGE 2
(ROWENA, CEDRIC, IVANHOE, THE TEMPLAR, DE BRACY, ISAAC OF YORK, AND CHORUS.)		
SCENE II.—An Ante-room in Rotherwood ...	“O moon, art thou clad?” ...	44
(ROWENA, IVANHOE, AND ISAAC OF YORK.)		
SCENE III.—The Lists at Ashby ...	“Will there be no more fighting?” ...	61
(TUTTI.)		

ACT II.

SCENE I.—The Forest, Copmanhurst ...	“Strange lodging this” ...	97
(KING RICHARD, FRIAR TUCK, LOCKSLEY, AND CHORUS.)		
SCENE II.—A Passage-way in Torquilstone ...	“Will not our captor dare?” ...	123
(ROWENA, DE BRACY, CEDRIC, THE TEMPLAR.)		
SCENE III.—A Turret-chamber in Torquilstone.		
(REBECCA AND ULRICA) ...	“Whet the keen axes” ...	141
(REBECCA) ...	“O awful depth” ...	151
(REBECCA AND THE TEMPLAR ...	“Take thou these jewels” ...	155

ACT III.

SCENE I.—A Room in Torquilstone ...	“Happy with winged feet” ...	177
(REBECCA, ULRICA, IVANHOE.)		
SCENE II.—In the Forest ...	“Light foot upon the dancing green” ...	213
(ROWENA, IVANHOE, KING RICHARD, CEDRIC, ISAAC OF YORK, AND CHORUS.)		
SCENE III.—At Templestowe ...	“Fremuere principes” ...	239
(REBECCA, ROWENA, IVANHOE, THE TEMPLAR, KING RICHARD, CEDRIC, ISAAC OF YORK, AND GRAND MASTER.)		

IVAN HOE

ACT I.

SCENE I.

Allegro pesante.

PIANO.

f

(Curtain rises.)

2

cres. molto.
Ped.

f
ff

CEDRIC.
Each
f dim.
p

day this realm of Eng - land faints and fails. The
p

A Moderato.
King is wan - d'ring who knows where; his knights, His Nor - man knights like
19,001.

tempo lmo.

rob - bers waste the land, And drive our herds with - in their cas - tle walls.

The first system of the musical score. The vocal line is in G major, starting on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a right hand with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left hand with a series of eighth notes (G3, A3, B3, C4, B3, A3, G3). The tempo is marked 'tempo lmo.'.

O Wil - fred, O my son, O

The second system of the musical score. The vocal line is in G major, starting on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a right hand with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left hand with a series of eighth notes (G3, A3, B3, C4, B3, A3, G3). The tempo is marked 'tempo lmo.'.

I - van - hoe, Hadst thou not cross'd my will and flout - ed me, Dar - ing to

The third system of the musical score. The vocal line is in G major, starting on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a right hand with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left hand with a series of eighth notes (G3, A3, B3, C4, B3, A3, G3). The tempo is marked 'tempo lmo.'.

raise thine eyes . . to my Roy - al ward, I - had not been left . . a lone - ly

The fourth system of the musical score. The vocal line is in G major, starting on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a right hand with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left hand with a series of eighth notes (G3, A3, B3, C4, B3, A3, G3). The tempo is marked 'tempo lmo.'.

man A - mid these thiev - ing Nor - mans. A - lone am I: I

B

have no son. (*A knocking at the gate.*)

Who knocks? Out, knaves, and see! And now to

C

sup - per. To all, Was hael! CHORUS OF MEN, TENORS.

BASSES. Was hael! Drink hael!

Was hael! Drink hael!

Sup-per and song— so runs the stave; Sup-per and

Sup-per and song— so runs the stave; Sup-per and song for

Ped. Ped.

song for knight and knave; Drink deep, drink deep! Eat, drink, and sleep Till day - light

knight and knave; Drink deep, drink deep! Eat, drink, and sleep Till day - light

Ped. Ped.

peep! Drink to the house of Ce - dric! Drink to the house of Ce - dric!

peep! Drink to the house of Ce - dric! Drink to the house of Ce - dric!

Ped.

Hoch! the house of Ce - dric, Hoch! the house of Ce - dric, Drink

Drink to the house of Ce - dric, Drink, drink to the house of Ce - dric,

hael! . . . Was hael! . . . Drink hael! . . . Hoch! Was

Drink hael! . . . Was hael! . . . Hoch! Was

Ped.

hael! Hoch! Hoch! Was hael! Hoch! Hoch! Was hael!

hael! Hoch! Hoch! Was hael! Hoch! Hoch! Was hael!

f

Ped. Ped.

drink hael!

drink hael!

* Ped.

(Enter ISAAC OF YORK.)

Moderato.
(♩ = 6)

p

ISAAC.

Good Thane, most no - ble Thane, I pray .

. . Fer food and shel - ter from . . . the night, . . .

CHORUS. ISAAC.

I . . . saac of York . . . am I, . . . A Jew? a

Jew, but poor, . . . And poor - est shel - ter all I

D *Tempo lmo. CEDRIC.*

dare . . to ask. Not e - ven one of thine ac -

. . cur - sed race Must fail our Sax - on hos - pi - tal - i - ty! To

sup - per with what greed thou hast !

f (A knocking at the gate.)

RECIT.

Now heaven keep me cool ! What bold - er knaves Break in up - on us with un - time - ly din ?

fp *f*

Go, some of you, and see who knocks so loud.

f *ff*

SQUIRE.

{ Brian de Bois Guilbert, Knight } Tem - ple, { And the most valiant Lord, }
 of the Holy Order of the Maurice de

Bra - cy, Jour-neying to the tourney, Now to be held at { Ashby de la Zouch, By order } Lord, Prince John— Ask
 of their Royal

a tempo. Allegro moderato.

G food and shel - ter of the Sax - on Thane, Ce - dric of Ro - therwood. **CEDRIC.** What

a tempo. Allegro moderato.

cock - rel crows so loud? Go and lead these knights Within the hall : A bet - ter wel - come

cock - rel crows so loud? Go and lead these knights Within the hall : A bet - ter wel - come

sempre staccato.

were it If I might meet these Nor - mans sword in hand.

Moderato alla marcia.

f

mp

Ped. *

f

H *fp* *dim.* *tr*

CEDRIC.
Wel - come, Sir Knights !
Ped. *

Wel - come, Sir Knights ! I pray ye par-don me For lack of Nor - man
cres.

cour - te - sy. Sit ye be - side me here, And fall to
f *L.H.*

sup-per— to our Sax - on fare. . .

f 3 3

Ped. * Ped.

DE BRACY. J

I see but one thing want-ing to our fare, And

p *leggiere e staccato.*

p

that the fair - est fair, thy beau - teous ward. I do as - sure thee, Bri - an,

Eng - land knows . . No love - lier la - dy

than this Sax - on rose. My friend and I had wa-ger by the way, No

K

mf

Sy - rian dam - sel fair Nor court - ly la - dy gay Might with thy ward com - pare.

THE TEMPLAR. (♩. = ♩ before.)

Was it not so, Sir Temp - lar? Since I took ship from Pa - les - tine,

dim.

p

I have seen but one fair maid to vie With the soft al - mond eyes of Sy - rian girls,

Strings.

ISAAC.

DE BRACY.

And she was Jew-ess-born.

Je-ho-vah guard Our daugh-ters from the Tem-ple!

And I'll

*Moderato. Tempo lmo.**fp*

Ped.

CEDRIC,

war-rant me, From all the coun-try

Comethrongs of suit-ors To the fair Ro-we-na!

My

friends and neigh-bours know That if the la-dy deign to wed, Her mate must be of Roy-al Sax-on

GIRLS (behind the scenes).

blood, as she is Royal and Sax-on.

Room for the La-dy Ro-we-na!

*p**cres.*

Ped.

M More light, . . .
CHORUS, 1ST BASS. *mf*

TENOR. *mf* *cres.*
 More light is there for lord and thrall, for
 For lord and thrall, for . . .

2ND. *mf* *cres.*
 More light is there for lord and thrall, for

lord and . . . thrall, When la - dy fair comes

lord and thrall, When la - dy fair, . . .

lord and thrall, When la - dy fair . . . comes

cres. molto. *ff*

in - - to . . . hall, When la - - dy fair . . . comes in - -

cres. molto. *ff*

in - - - to hall, When la - - dy fair . . . comes in - -

Andante espress. THE TEMPLAR. *p*

For .

to hall. . . .

to hall. . . .

Andante espress. *p*

give, fair maid, the vo - ta - ries of the sun, That on thy beau - ty

p *p*

they too bold - ly gaze ; Or, if thou need'st must veil, de - clare it done, To

cres.

cres.

save our eyes from those ce - les - tial rays. Fair

dim.

dim.

p

ROWENA.

knight, I pray thee of thy cour - te - sy Speak sim - ple truth in home - ly maid - en's praise ;

p

My tongue was ne - ver framed to vie with thee . . . In com - pli-ment, in

cres.

com - pli - ment, or court - ly, court - ly Nor - man

p *pp*

phrase.

Allegro pesante.

p *f*

O CEDRIC.

Drink, drink ye all In this our an - cient hall To the bold deeds of he - roes

ff *f e staccato.*

long a - go, To those who fight and those who fall Where bat - tles

p p

ebb

and

flow!

Well do I mind the day

When

cres.

I have

seen the

ar - mies

in ar -

ray,

And the

cres.

earth shook with horse - men,

and the

sword

Leapt from the scab - bard

at

my

*f**dim.*

arm - - - ed

side,

And

loud

the ra - vens

cried

At scent of

dim.

f

blood. Drink to the brave, or boor, or lord!

cres.

cres.

Drink to the war - rior's no - - ble mood, The bat - tle's

cres.

Ped.

glo - ry and the min - - strel's song! . . .

dim.

Ped.

ad lib.

But now, ah me! gone is the an - - - cient fame And

p

fair - hair'd war - rior strong, The Sax - on glo ry and the Sax - on name. Then

R a tempo.

fill the cup, fill high, fill the cup, fill high, And

CHORUS. *p*

Fill the cup, fill high,

Fill the cup, fill high,

p

drink to those who strive, and those who . . die, Sax - on or

Fill the cup!

Fill the cup!

Nor - man, fight - ing for the Cross ! Glo - - ry to

Glo - - ry to

Glo - - ry to

f

those who fight for the true Cross !

those who fight for the true Cross !

those who fight for the true Cross !

dim.

Ped.

S DE BRACY.

Glo - ry to those who bat - tle for the Cross,

p

cres. 3

And most to those, the brav est and the best,

cres. *dim.*

Won - der of land and sea, of east and west, Knights of the Ho - ly

p *cres.*

Or - der of the Tem - ple.

f

Glo - ry to those . . . who bat - tle for the Cross! Glo - ry to

Glo - ry to those . . . who bat - tle for the Cross! Glo - ry to

ff

those who fight or fail— Who win the prize or bear the loss!

those who fight or fail— Who win the prize or bear the loss!

U

DE BRACY. *p*

TEMPLAR. *p*

CEDRIC. *f*

Glo - - ry to

Glo - - ry to

Fill the cup, fill

Drink hael! Was hael! Drink hael!

Glo - - ry to

Drink hael! Was hael! Drink hael!

Glo - - ry to

p

those . . . who fight for the true . . . Cross! Glo - - -

those . . . who fight for the true . . . Cross! Glo - - -

high, Fill the cup, fill high, Glo - - ry to

those . . . who fight for the true . . . Cross! Glo - - -

those . . . who fight for the Cross!

Glo - - -

p

- ry to . . . those who fight for the Cross!
 - ry to . . . those who fight for the Cross!
 those who bat - tle for the Cross! Glo - ry to those who fight for the
 - ry! Glo - - - ry to those who fight
 - ry! Glo - - - ry to those who fight

Glo - ry to those who fight, who fight . . .
 Glo - ry to those who fight, who fight . . .
 true . . . Cross! Glo - ry to those who fight, who fight . . .
cres. for the true Cross! *f* Glo - - ry, *f* glo - ry to those who fight, who fight . . .
cres. for the true Cross! *f* Glo - - ry, *f* glo - ry to those who fight, who fight . . .
cres. *f*

Ped.

for the Cross! . .

for the Cross! . .

for the Cross! . .

for the Cross! . .

sf *ff* *ff* Ped.

ROWENA.

Were there no Eng - lish knights in Pal - es - tine, No chil - dren of our hap - py

Andante moderato.

p

Allegretto moderato.

THE TEMPLAR. W.

woods and hills, Who might com - pare e - ven with the Tem - ple Knights? Fair la - dy, with King

p

Rich - ard throve, Full many a gal-lant knight and strong; Well wor-thy min strels' song And

la - dy's love, And se - cond on - ly to our Tem - ple Knights. Se - cond to none!

IVANHOE. 3

(Silence.)

CHORUS. *p*

The Palm - er! the ho - ly

The Palm - er! the ho - ly

Allegro agitato.

p *(R.H.)* *(L.H.)* *Ped.* *cres.*

cres. Palm - er! Hear him! The Palm - er, the ho - ly Palm - er! Hear him!

cres. Palm - er! Hear him! The Palm - er, the ho - ly Palm - er! Hear him! hear him!

cres. *f* *Ped.*

IVANHOR.

Se - cond to none were

hear him! the ho - ly Palm - er!

hear him! the ho - ly Palm - er!

Ped. *

good King Rich - ard's men; I tell but what mine eyes have seen.

Af - ter the ta - king of St. Jean d'A - cre I saw King Rich - ard and his cho - sen knights, A

p

gal - lant show as e - ver eyes did see, Hold

tour - ney 'gainst all com - ers: And all that came went down be-fore their

p *cres.*

arms, Tem - plars and all—

RECIT. Bri - an de Bois Guil - bert, Bear wit - ness if I lie.

Y **CHORUS.** *f*

The Eng - lish knights, the Eng - lish knights, To

a tempo. *f* *ff*

The Eng - lish knights, the Eng - lish knights, To

them the prize of song and sto - ry! The cham - pions of a

them the prize of song and sto - ry! The cham - pions of a

Ped. ** Ped.* ***

19,001.

thou - sand fights, To them . . the . . glo - ry! Hail to King

thou - sand fights, To them the glo - ry! Hail to King

Ped, *

Andante un poco agitato.

IVANHOE.

Rich - ard and his Eng - lish knights! King

CEDRIC.

Rich - ard and his Eng - lish knights! Their names, their names, good Palmer!

p

Rich - ard, first in rank and glo - ry; Se - cond, the Earl of Leicester; The

third, Sir Tho - mas Mul - ton, The fourth, Sir Foulk

A Sax - on he!

Doil - ly. Sir Ed - win Turne-ham.

A Sax - on mo - ther bore him. And the next? By the soul of

Hen-gist, Sax-on— Sax-on by sire and dame! The last! the last!

19,001.

2

The last I can - not call to mind,

Pray he be Sax - on too.

f *dim.* *p*

Per - chance . . he was of les - ser fame— Some name - less knight, whom hap - py chance Made

A A

one of that high com - pa - ny.

THE TEMPLAR. *f* *3*

Not so, by Heaven! Be - fore no name - less knight I fell.

f *dim.*

'Twas my hor - se's fault—he is food for dogs ere this— And yet I fell be - fore as stout a lance As

cres. *e stringendo.*

Rich - ard led. CEDRIC & CHORUS. Wil - fred of I - van-hoe! (Silent.)

His name? His name?

ff *ff* *Ped.*

BB **IVANHOE.**

I have nam'd his name, and were he here, I'd challenge him with sword or spear! And, when he

p *Trumpet.*

Allegro non troppo.

come, I pledge my troth He will a-bide thy chal - lenge.

f

TEMPLAR.

And who art thou, A beg - gar - ly and wand - 'ring knave,

mf stacc. *f*

That thou should'st an - swer for the brave?

Show me thy pledge, thou grace - less pil - grim. IVANHOE.

This ho - ly

re - lie here I lay As pledge that he will meet thee on thy

day, On horse - back or on foot, with spear or

sword. And God . . . de - fend the right! . . .

Ped.

DD TEMPLAR.

By this gold chain, which here I lay, I swear, . . .

dim. *p*

. . . I swear to meet this I - van - hoe On horse or

foot, with sword or spear, Come when he

4 3 4

EE

may. And if. being come to Eng - lish ground, He

p

an - swer not my chal - lenge, he shall be Cow - ard and

cres.

trai - tor to the name of Knight.

cres. f ff sf

ROWENA. FF

No word for I - van - hoe ! Then I will speak . . . And pledge my word no

Un poco più lento. p

Oboe. Cor.

cow - ard knight is he, But brave and true. And if he come a - gain He

will a - bide thy chal - lenge in the lists. And God . . . de - fend the

a tempo.

right!

CHORUS, *ff*

Ro - we - na! Ro - we - na! All hail to our La - dy Ro - we - na!

a tempo.

Ro - we - na! Ro - we - na! All hail to our La - dy Ro - we - na!

Ped. * Ped. * Ped.

CEDRIC. RECIT.

Wil - fred! Wil - fred! Our Lord of I - van - hoe! Peace, peace, I say!

Wil - fred! Wil - fred! Our Lord of I - van - hoe!

* Ped.

Can I not speak if need be? Be - si - lent, churls! My Norman guests, Ye do no hon - our to our Sax - on cups.

a tempo.

Allegro moderato.

Più vivace.

I pledge ye once a - gain.

Trombe.

DE BRACY. RECIT.

I'll drink no more. Thy Sax - on cups are po - tent.

f

Moderato.

And to - mor - row We must be stir - ring with the birds' first song.

Tempo lmo.

f

p

p

CEDRIC.

Then fare ye well!

The first system of the score features Cedric's vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with triplets indicated by a '3' over the notes.

Good rest be yours! My ser-vants will at-tend ye.

The second system continues the musical piece. Cedric's vocal line starts with a half note G4, followed by a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment continues with the same eighth-note pattern, featuring triplets and a final flourish in the right hand.

ROWENA.

JJ

Good night to all!

A kind good night . . . to all.

The third system introduces Rowena's vocal line. The vocal line begins with a half note G4, followed by a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment features a flute (Fl.) part in the right hand, marked with a 'p' (piano) dynamic, and a similar pattern in the left hand. The system concludes with a 'Ped.' (pedal) marking and a final flourish.

The final system of the page is a piano solo. It features a complex, flowing melody in the right hand, characterized by many beamed eighth and sixteenth notes, and a supporting bass line in the left hand. The piece ends with a final chord.

RECIT. DE BRACY.

Is she not

f p

*Ped. pp **

fair? And she is rich with-al, A bride that's worth the winning. Were it not rare to seize her, as they

a tempo moderato.

staccato. p sempre staccato.

p

come From the lists at Ash-by? A score of my free-lan-ces, And thou, my Templar, with thy dus-ky knaves, And it were done, Wilt

swoop with me, my fal-con?

THE TEMPLAR.

a tempo.

Aye, that will I! By good Saint Den-is, it would likeme well To drive these Sax-on hogs and prick them

p sempre staccato.

Kk

Tempo And.

Aye when the tourney's done. Good

RECIT.

home To Nor - man keep-ing! More of this a - non.

night, most no - ble com - rade, Good dreams at - tend thee! Good

TEMPLAR.

night!

mf

And so to sleep Till lag - ging day - light peep. So ends the song,

mf

And so to sleep Till lag - ging day - light peep. So ends the song,

p

Ped. 19,001.

So ends the song, . . . With sleep till day - light peep. . . .

So ends the song, . . . With sleep till day - light peep. . . .

L. H.

So ends the song, . . . So ends the song. . . .

So ends the song, . . . So ends the song. . . .

sempre dim. al fine.

R. II.

pp

SCENE II.

Andante espress.

PIANO.

First system of the piano introduction. The right hand features a series of chords and arpeggiated figures, while the left hand has a simple melodic line. A piano (*p*) dynamic marking is present.

Second system of the piano introduction, continuing the musical texture with similar arpeggiated patterns in the right hand.

Third system of the piano introduction. It includes a vocal line for Rowena, marked *p*. The piano accompaniment features a dense, flowing texture with a *dim.* (diminuendo) and *pp* (pianissimo) marking. Pedal points are indicated with asterisks and the word "Ped."

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "moon, art thou clad in sil ver and mail, Like wind that a wak - est soft and low Where the". The piano accompaniment provides a continuous harmonic and rhythmic background.

Continuation of the vocal entry and piano accompaniment. The vocal line continues with the lyrics: "ar - mour of my true knight; O moon, is my lov - er's heart o' the wood is stirred. Far o - ver the dream - ing". The piano accompaniment remains consistent.

face so pale As thy wan
wa ters go Like wild sea

light ? Shine fair on my lov er's tent, that is
bird, And pause at my lov er's tent, in the

white by the whi - ter a foam, And
land that is far a way, And

woo him a - way from the South, To the woods of his Is land
whis - per the words of love, The words that I dare not

home, And woo him a way from the
say, And whisper the words of love, the

cres. *dim.*

Ped. * Ped. *

South, To the woods of his Is - land home!
words that I dare not, dare not

pp

1st time.

2nd time.

O! say!

pp *f*

(Her women bring in IVANHOE.)

dim.

*Andante.*ROWENA. *p*

Rise, ho - ly Palm - er!

PIANO.

Ped.

'Tis not meet That thou should'st kneel to me.

He who de - fends the

*Un poco più vivo.**p*

ab - sent should stand high In Ce - dric's hall.

Good Palm - er, thou didst

*pp**cres.*

speak of one I knew In days gone by.

I must be brief.

I would but

cres.

cres.

ask of thee— Thou know - est him— hast seen him? He is well? I speak of

cres.

IVANHOE.

I - van-hoe,

Ah, la - dy fair!

*Allegro con moto.**f*

Ped.

I knew but lit - tle of the knight— I would 'twere

more, since thou dost care . . . To hear of him.

ROWENA. A

IVANHOE.

Is he much chang'd? Burnt by Sy - rian suns, And some - what worn by

*p**mf* *Più lento.*

ROWENA.

war; but that's not much— 'Tis said he bears some sor - row at the heart. Is he not hap - py, then?

p

IVANHOE.

Ah, what know I? Per - chance— for - give me, if I speak too bold—

*f**p*

ROWENA.

Andante.

Thou know - est best his chance of hap - pi - ness. God keep him safe, and

*dim.**pp*

Ped.

IVANHOE.

Andante allegretto.

bring the wan-d'rer home! A - men to that sweet pray'r!

pp

Ped.

*

Ped.

*

ROWENA.

If thou dost see . . him, Tell him there are those That think on him.

IVANHOE.

ROWENA.

IVANHOE.

And shall I bid him hope? Hope is for all the world. But not for

sempre Ped.

ROWENA. *un poco rit.* B *a tempo.*

him. Hope is for all the world— a dis - tant light, Now

poco rit. *a tempo.* *cres.*

lost, now seen a - bove a rest - less sea, Sound of a

p

string . . we fol - low with de - light . To ut most me - lo - dy,

Sound of a string we fol - low with de - light To ut - most me - lo - dy.

C IVANHOE.

Ah! then if he be - yond the a - cean foam Stare like a

ghost a - cross the bar - ren sea, Yet may he hope some

ROWENA.

day for wel - come home, For home, . . . per - chance . . . for thee, Hope

cres. *f* Ped. *

un poco rit. **D** IVANHOE.

. . . is for all the world. Yet may he hope some day . . . for

colla voce. *dim.* *p*

Al! . . . hope . . . is . . .

dim. *p*

wel-come home, . . . Ah, hope . . . is . . .

p *marcato.*

. . . for all the world, Hope is for all the

. . . for all the world, So may he hope.

E

world, Sound of a string . we fol - low with de - light To

So may he hope, For

ut - - most me - lo - dy, Sound of a string we fol - low with de - light

home, per-chance for thee, . . . For . . . home and thee.

. . to ut - most mel - o - dy ! I do be - lieve that he will come a - gain,

Per - - chance for thee !

And yet I fear. I would speak fur - ther with thee, but not now.

I thank thee, ho - ly Palm - er, and fare - well.
Fare - well, most gentle la - - -

Fare well, fare - - - - well. . . .
dy, Fare - - well, fare - - well. . . . *pp*

IVANHOE. *ad lib.*
Like moun-tain
Allegro vivace, con fuoco.

cres. **F f**

lark my spi rit up . . . ward springs, . . .

f **Ped.**

. And with quick pul - sing wings Beats the

dim. *pp sempre staccato.*

still air to mu - sic. O my heart,

Beats not too wild for think - ing on my dear!

But if we two must part, For day or week or

sempre pp

year, Yet now I know my . . dear . . love . .

lov - eth me, My dear love lov - - eth

cres. *cres.* *Ped.*

me ! And . . hap - py shall we be Ere . .

dim. *p*

death . . close . . . all, and life . . be . end . .

cres.

ed here, . . . And hap - py

f

Ped. * Ped. *

shall . . . we . . . be, And hap - py . . . shall we

cres.

Ped. * Ped. *

be ere death close

ff

Ped. Ped.

all! . . .

Allegro moderato.

f

p

Ped. *

I - saac! I - saac, I say!

RECIT.

Thou must a - way with me, and quick-ly! Hear - ken! I heard the Templar bid his slaves To seize thee on the

ISAAC. *J. e.*

road to - mor - row morn, And bear thee to the keep of Tor - quil-stone. Of Tor - quil-stone! O name of

f p

a tempo.

dread! Cas - tle of torment! Woe's me! I feel their ir - ons tear my flesh!

f

I will a - way— good youth, dear youth, be - friend me; I will re - ward thee well—

p

f

nay, hear me! The Jew hath eyes, and ho - ly Palm-er's frock Sways to a knightly stride.

tr

f

tr

IVANHOE.

A horse and ar-mour? Said I not well? A horse and good-ly arms!

Piu vivace.

p

wiz - ard thou to guess so well! The sword and spear, the sword and spear! Grant me these,

sempre stacc. e pp

Jew, and do not fear, But I will bring thee safe a - non Through all thy

ISAAC.

foes of Ba - by-lon. A - way, a - way with me! Aye, I will fol - low thee.

sempre pp e stacc.

IVANHOE.

On to the lists at Ash - by with good cheer!

Bis.

pp

SCENE III.

Allegro con brio.

PIANO. *ff*

K 1st & 2nd SOPRANOS. *f* 3

Will there be no more fight - ing?

TENORS. *f* 3

They are too strong, the

BASSES.

Who comes

chal - len-gers.

All have gone down be - fore them!

here?

The Black

The Black Knight! The Black

The Black Knight! The Black

Ped. * Ped. *

Knight!

Knight! He won the prize of yes - terday!

Knight!

Hail to the Black Knight! Hail to the great unknown!

Hail to the Black Knight! Hail to the great unknown!

Hail to the Black Knight! Hail to the great unknown!

Ped. * Ped. * Ped. *

Hail to the sable warrior! Hail to the Black Knight!

Hail to the sable warrior! Hail to the Black Knight!

Hail to the sable warrior! Hail to the Black Knight!

Ped.

(Enter KING RICHARD.)

FRIAR TUCK.

Allegretto moderato.

f *mf* *tr* *tr*

Whi-ther a - way, . . . Sir

Slug-gard ! Ho - la ! Get thee to horse . . . and strike the

Tem - - - plar's shield ! Don't steal so cow-ard-like a - way. Ho -

(KING RICHARD.) *ad lib.* - la ! Ho - la ! I say, Sir Slug-gard ! What bull-frog croaks so loud ?

L FRIAR. Bull-frog, quo-tha You'd find me a stout ox, if you would

a tempo.

KING.

throw me. Hast had too much of fight-ing? E-nough . . to sat-is-fy a

M

peace-ful friar!

CHORUS.

f Ha, ha, ha, na ha, ha, ha, ha, ha, ha, ha!

f Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

FRIAR.

Thou knight of cour-te-sy, Thy dam . . will war-rant thee A ve-ry peace-ful

KING. *animato.*

knight, A ve - ry peace - ful knight! I am a man of peace, 'tis

f

Ha, ha, ha, ha, ha, ha, ha!

Allegro con brio.

true; But if thou an - ger me, I'll come And fright thee in thy wood-land home. I

cres. *ff* *p* *f*

know thee, her-mit. And if I come to thee, thou need'st not fear But I will baste

*ad lib.**a tempo.*

. will baste thy fat sides well!

CHORUS. *f*

Ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha, ha, ha,

colla voce. *f*

Unison.

To him,

ha! the knight has spo - ken well, the knight has spo - ken well, has spo - ken well: Ha, ha, ha, ha, ha, ha, ha,

ha! the knight has spo - ken well, the knight has spo - ken, spo - ken well : To him,

fri - ar, book and bell,

ha, ha, ha, ha, ha, ha, ha, ha, ha! To him, fri - ar, book and bell!

FRIAR.

fri - ar, book and bell, 'To him, fri - ar, book and bell!

And

dim.

by Saint Dun - stan, if thou come I'll send thy long legs limp - ing home.

Come thou my way, and heaven give light, And I will fight thee

day and night; With a - ny wea - pon I'll not fail, From

Gid - eon's sword to Ja - el's ten - pen - ny nail!

CHORUS,

Ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha, ha, ha,

cres. *ff* *Ped.*

Andante. Più lento che il 1mo tempo.

ha!

KING,

ha! Well said, old hart of grease, and fare . . . thee well, Till I ask lodg - ing

p

FRIAR.

of thee.

Aye, lodg-ing shalt thou have, and her-mit's fare;

*p**tr**tr*

KING.

I love thee though . . I'll beat thee.

Fare well, . . .

*tr**tr*

FRIAR.

. . . most war-like fri-ar!

Fare - well, most peaceful knight!

Ha, ha, ha, ha, ha, ha!

Ha, ha, ha, ha, ha, ha!

Allegro marcia.

Trombe. ff

ten.

This system shows the beginning of the piece for Trombones and Tenors. The Trombone part is in the upper staff, marked *ff* (fortissimo), and the Tenor part is in the lower staff, marked *ten.*. Both parts feature a rhythmic pattern of eighth and sixteenth notes.

Ped.

This system shows the Pedal part, which is a continuous eighth-note accompaniment in the lower staff, marked *Ped.*

SOPRANOS. f

TENORS & BASSES. f

Plan - ta - gen - es - ta! Hail the lords of

Plan - ta - gen - es - ta! Hail the lords of

Ped.

This system contains the vocal entries for Soprano and Tenors/Basses. The Soprano part is in the upper staff, and the Tenors & Basses part is in the lower staff. Both are marked *f* (forte). The piano accompaniment is in the lower staff, marked *Ped.*. The lyrics are "Plan - ta - gen - es - ta! Hail the lords of".

land and sea, Eng - land and fair Nor - man - dy! Plan - ta - gen - es -

land and sea, Eng - land and fair Nor - man - dy! Plan - ta - gen - es -

Ped.

19,001.

This system continues the piano accompaniment for the vocal parts. It includes the lyrics "land and sea, Eng - land and fair Nor - man - dy! Plan - ta - gen - es -". The piano part is marked *Ped.*. The number "19,001." is written at the bottom left.

P *f Unison.*

ta! Fair and love - ly is the may Blush - ing 'neath the kiss of day;

mf

Love - lier, fair - er blooms the rose Dream - ing in the gar - - - den close;

Fair - est, love - liest is the bloom of the gold - en - glo - ried broom.

TENORS & BASSES Unison.

Set the

rose a - bove the may, Set the broom a - bove the rose; Where the gold - en

The musical score is written for a vocal soloist and piano accompaniment. It consists of five systems of music. The first system has a vocal line starting with a piano (*P*) dynamic and a piano accompaniment. The second system continues the vocal line with a mezzo-forte (*mf*) dynamic. The third system features a vocal line with triplets and a piano accompaniment. The fourth system includes a vocal line and a piano accompaniment, with a section for Tenors and Basses in unison. The fifth system continues the vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4.

beau - ty glows Glo - rious as the

pomp . . of day, High a - bove the rose be set

f Trombe.

Ped. * Ped.

Gold - en broom, Plan - ta - ge - net! Pian - ta - ge - nes - ta!

Ped. * Ped. Ped. *

Fair and love - ly

Hail to the gold - en broom. Hail! Set the

Unis. ff

cres. *ff*

is the may Blush - ing 'neath the kiss of day; Love - lier, fair - er bloom the rose
 rose a - bove the may; Set the broom a - bove the rose; Where the gold - en

Dream - ing in the gar - - - den close; Fair - est, love - liest is the bloom Of the
 beau - ty glows, . . . glo - rious as the

gold - en - glo - ried bloom. Lords o' the land, and
 pomp . . . of day. Lords o' the land, and

ff

Ped. Ped. * Ped. *

Kings o' the sound - ing sea! Prin - ces of Eng - land

Kings o' the sound - ing sea! Prin - ces of Eng - land

Ped. Ped. * Ped. *

and of Nor - man - dy! Plan - ta - gen - es - ta! Hail to the gold - en

and of Nor - man - dy! Plan - ta - gen - es - ta! Hail to the gold - en

Ped. * Ped. *

broom! Hail the gold - en broom! Hail the gold - en broom! Hail!

broom! Hail the gold - en broom! Hail the gold - en broom! Hail!

f

Ped. 19,001. * Ped. * Ped. * Ped. * Ped.

PRINCE JOHN.

Allegro vivace.

I - saac, my Jew, my purse of

p

gold, Hail, King of Brok - ers ! Ah ! what hast thou there ? A maid more

RECIT.

price - less than thy gold ! Shall she be crushed in the crowd ? Room there, ye Sax - on

a tempo.

hinds ! Room for my King of Brok - ers and his child !

CEDRIC.

A

If he come up, By Si-gurd's sword, I'll fling him down a-gain!

DE BRACY (*aside to PRINCE JOHN*).

My liege! my liege! The man is Thane of Roth - erwood,

Held high a-mongst the Sax-ons, And guar-dian of the great heir-ess, The fair Ro-we-na. I do en-

- treat, my liege, Press not the Jew up - on them.

The Rose of

Sha - ron, she shall choose the place Where she may bloom most fair. The

B Rose of Sha - - - ron! **REBECCA.** Most gra-cious Prince, Near - est the

C earth best fits our hap - less race. **PRINCE JOHN.** But fits not thee. Such

beau - ty may claim room a - mid the best. The sweet - est rose climbs high.

D

REBECCA.

But Ju - dah's rose is of the

dim. *pp* *pp*

* Ped. *

low - ly vale; She grow - eth best where hum - ble flow'rs . . . bloom By

lone - ly wa - . . . - ters. I en - treat our Prince To leave us low - ly

colla voce

Allegro agitato.

here.

RECIT. PRINCE JOHN.

'Tis from our

marcato.

Roy-al brother, Lou - is of France, Look to thy-self!

(reads.)

RECIT.

The de-vil has bro-ken loose! My brother has es-caped! Heav'n granthe be not

Moderato.

yet on Eng-lish ground! Thatsa-ble knight who fought so well i' them? Mymind mis-

Allegro con brio.

- gave me then; It can - not be! I will not think it.

On with the sports, I say! You Sax - - on

slug-gards here, You're proud when scat-ed at the show, But by the headlong swine of Ga - li - lee, You're

slow to show us sport! Will no one meet our Nor-man chal - len-gers?

8va. *Andante maestoso.*

cres. molto. *cres* *Trombe.* *ff* *Ped.*

HERALDS (FOUR BASSES).

Love of la - dies! Death of cham - pions! On, gal-lant knights! Bright eyes ap - prove your deeds.

CHORUS. 1st & 2nd SOPRANOS.

If

TENORS & BASSES, *f*

If

(4 Trumpets on the Stage).

*f**f*

(Trumpets on Stage in unison with Heralds.)

Love of la - dies! Death of cham - pions! On, gal-lant knights!

la - dies' love be wor - thy prize, Will ye not bat - tle, then? Look up, ye knights, look up where lov - ing eyes Ap - prove the

la - dies' love be wor - thy prize, Will ye not bat - tle, then? Look up, ye knights, look up where lov - ing eyes Ap - prove the

Bright eyes approve your deeds. Love of la - dies! Death of cham - pions!

deeds of men! If la - dies' love be worth the prize Will ye not bat - tle, then? Look up, ye knights, where

deeds of men! If la - dies' love be worth the prize Will ye not bat - tle, then? Look up, ye knights, where

On, gal-lant knights! Bright eyes approve your deeds. of men!

lov-ing eyes Ap-prove the deeds of men! Ap-prove the deeds, the deeds of men! Look up, look up, ye gal-lant knights!

lov-ing eyes Ap-prove the deeds of men! Ap-prove the deeds, the deeds of men! Look up, look up, ye no - ble knights!

ff

PRINCE JOHN.

He - ralds, sound the chal - lenge!

f Allegro.
(Trumpets on the Stage.)

H

A - gain the chal - lenge!

*pp**(Trumpets on the Stage.)**(Trumpet behind the Scene.)**f**p**Allegro agitato.**p**marcato.**p*

cres.

K SOPRANOS.

What means his mot - to?

sempre cres.

f

TENORS & BASSES.

The dis - in - he - ri - ted! The

The dis - in - he - ri - ted! The dis - in - he - ri - ted! The

f

ff

Ped.

dis - in - he - ri - ted knight!

dis - in - he - ri - ted knight!

ff

1st & 2nd SOPRANOS.

A - las, poor

sempre f

boy! Strike Ralph de Vi - pont's shield; He is the weak - est of the

chal - len - gers. De Vi - pont is the

M

FRIAR.

man for thee. By heav'n, He has struck the shield of the

N

LOCKSLEY.

Tem - plar ! Well done, bold boy ! And see,

the migh - ty Tem - plar Comes from his tent in ar - mour, A splen -

1st & 2nd SOPRANOS.
 . . did man - at - arms. A man of men ! Now heav'n

O Bis.
 guard thee, boy !

(Trumpets on the Stage.)

molto. *ff* *ff*

Ped.

CHORUS. 1st & 2nd SOPRANOS.

The com - bat!

The com - bat!

TENORS & BASSES.

The com - bat!

The com - bat!

*p**f*

They back their hor - ses.

And now, like thunder-bolts of war,

f

They back their hor - ses:

And now, like thunder-bolts of war,

*cres. molto.**ff**Unison.**p*

Mad-den-ing they dash to - ge - ther!

Mad-den-ing they dash to - ge - ther!

*con fuoco.**sf*

FRIAR.

1st SOPRANOS.

O great Saint Dun-stan!

Nei - ther is down!

Nei ther is down!

TENORS.

BASSES.

What a crash of arms!

(Trumpets on Stage.)

A - gain! a - gain!

A - gain! a - gain!

*p**cres.**f*

Ped.

1st SOPRANO.

The Tem - plar!

The

2nd SOPRANO.

The Tem - plar!

The

TENORS.

Il Des - di - cha - do!

Il Des - di - cha - do!

Tem - plar ! The Tem plar !

Tem - plar ! The Tem plar !

sf No ! By heav'n the Tem - plar's down !

BASSES. *sf* The Tem-plar ! No ! By heav'n, the Tem - plar's down !

sf

HERALDS. (*Trumpets on Stage in unison with Heralds.*)

Love of la - dies ! Death of cham - pions !

1st & 2nd SOPRANOS.
The dis - in - he - ri - ted knight ! Il Des - di - cha - do !

TENORS.
Il Des - di - cha - do ! Il Des - di - cha - do ! Il Des - di - cha - do !

BASSES.
Il Des - di - cha - do ! Il Des - di - cha - do !

ff

FRIAR.

LOCKSLEY.

The Tem-plar leaps to his feet and draws his sword.

Springs from his

TENORS. *f*

Lay on, lay on,

BASSES. *f*

Lay on, lay on,

LOCKSLEY & FRIAR.

horse the dis-in-he-ri-ted knight.

Lay on, like gal-lant knights,

1st SOPRANOS.

On, gal-lant knights.

Lay on, lay on,

Lay on, lay on, like gal-lant

2nd SOPRANOS.

On, gal-lant knights.

Lay on, lay on,

Lay on, lay on, like gal-lant

They are to it with their swords!

Lay on, lay on,

Lay on, like gal-lant

They are to it with their swords!

Lay on, lay on,

Lay on, like gal-lant

PRINCE JOHN.

Lay on, for chi - val - ry! Lay on, lay on. Stop the com-bat!

knights! Lay on, lay on, for chi - val - ry! Lay on, lay on, lay on, lay on.

knights! Lay on, lay on, for chi - val - ry! Lay on, lay on, lay on, lay on.

knights! Lay on, lay on, for chi - val - ry! Lay on, lay on, lay on, lay on.

knights! Lay on, lay on, for chi - val - ry! Lay on, lay on, lay on, lay on.

(Trumpets on Stage.)

Moderato. PRINCE JOHN.

Since by mis - hap, the gal-lant Bois Guil - bert was first un-horsed, I here - by name the name-less knight The

vic - tor in our list! And now, Sir

CHORUS. *f*

Il Des - di-cha-do! Il Des - di - cha - do!

f Il Des - di-cha-do! Il Des - di - cha - do!

ff *p* *p*

Con - queror, Do thou thy knight - ly du - ty! 'Tis thine to kneel be - fore the fair - est fair, Whom

yes - ter-day we crown'd our Pa-geant's Queen, Our Queen of love and . . . Beau - ty: And from her pride of

place, thy queen and ours, . . . Shall crown thee with this crown.

ad lib. *a tempo.*

colla voce.

Ped. *

dim.

T

CHORUS. *f*

Ro - we - na! Ro - we - na! Our

Ro - we - na! Ro - we - na! Our

Doppio Movimento.

dim. *ff*

Sax - on prin - cess! Hail! . .

Sax - on prin - cess! Hail! . .

ff

PRINCE JOHN.

Off with his hel - met, Heralds! Bare -

A

U

head - ed must he take the crown!

ROWENA. *f*

Wil - fred!

sf

I - van-hoe! I - van -

CEDRIC.

My son! My son! My son! My

CHORUS.

Wil - fred! I - van-hoe! I - van-hoe! Hail! . . .

Wil - fred! I - van-hoe! I - van-hoe! I - van-hoe! Hail! . . .

cres. molto. *rit.*

Allegro a la marcia, come 1mo.

- hoe!

son!

Unison.

Sax - on heart is bold for right! Sax - on arm is strong for fight!

f

Sax - on heart is bold for right! Sax - on arm is strong for fight!

f a tempo.

Sax - on heart and Sax - on arm, They shall keep the land . . . from harm,
 Sax - on heart and Sax - on arm, heart and arm,

Stead - fast as . . the oaks that stand, wide and deep in Eng - lish land, *ff* Stead - fast as the
 They shall keep the land from harm, *ff* Stead - fast as the
 Ped. * Ped. *

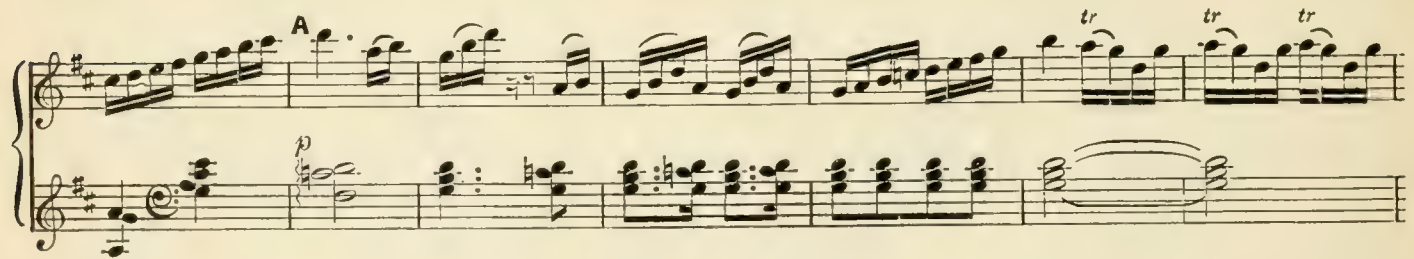
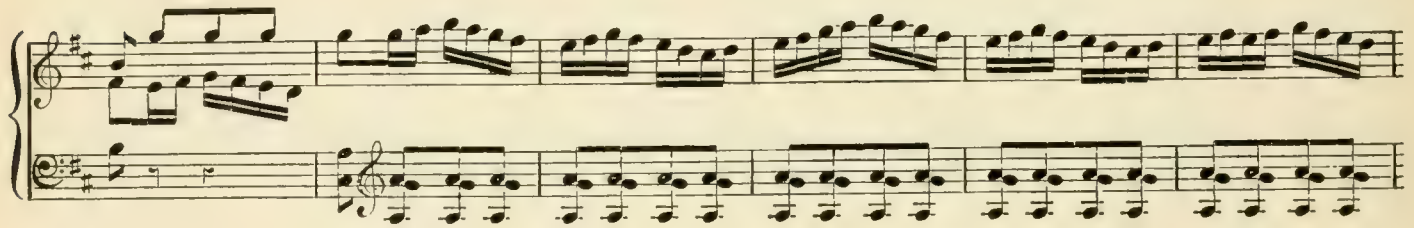
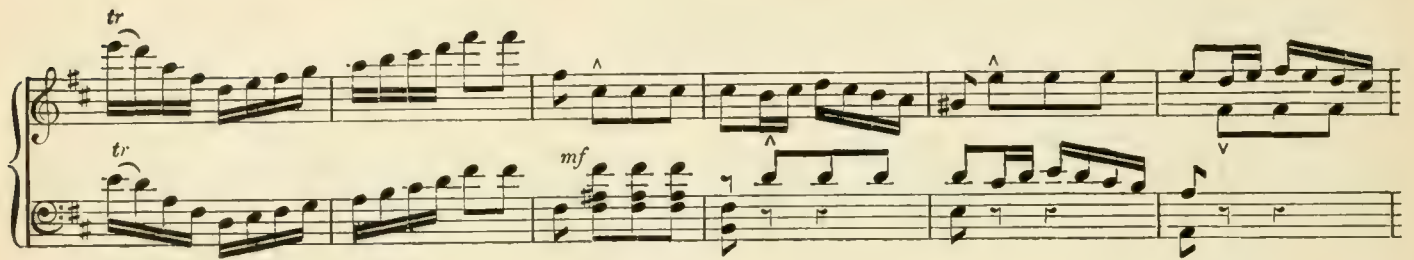
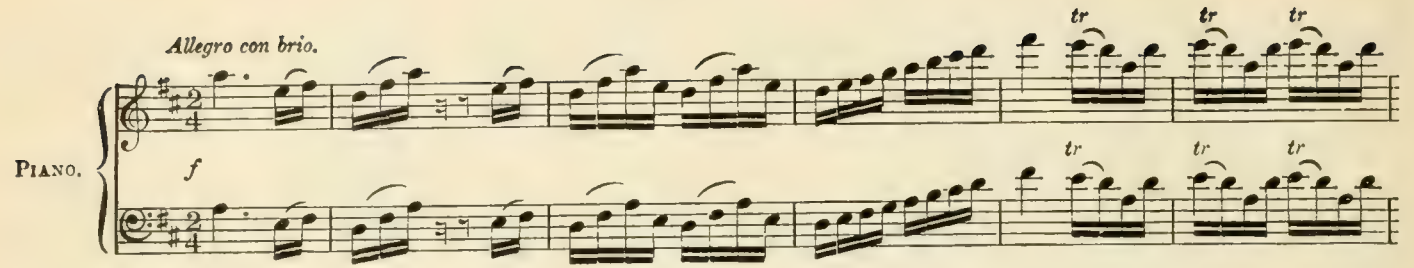
oaks that stand in Eng - lish land ! . . .
 oaks that stand in Eng - lish land ! . . .

ACT II.

SCENE I.

Allegro con brio.

PIANO.

f

KING RICHARD.

Strange lodg - ing this for Eng - land's King, . . . A thiev - ish

fri - ar for his host, And for his food his own dun deer, By

ad lib. **C**

out - law's moon - light ar - row slain. Yet bet - ter than the pomp of kings Is this free

life in for - est glade; And bet - ter far my bur - ly host Than the false

Lou - is, King of France, Or Aus - tria's Duke, or mine own bro - ther John.

Till I have learned that bro - ther's plans, Here will I lie and take mine ease,

cres. *a tempo.*

D *ad lib.*

Couch'd like a stag in greenwood co-ver-ture. Ho, jol-ly host! Where

tr *f*

FRIAR TUCK. **E**

art thou? Here am I! I

bring thee wa-ter from the well, Where-in 'twixt dawn and set of sun

Ho-ly . . . Saint Dun-stan did bap-tize Five hun-dred red-hair'd

F KING RICHARD.

hea - then Danes. In truth a won - der-work - ing well, Whose crys - tal

wa - ters can so paint A her - mit's face with ro - seate

hues! If thou wert not so strict a saint,

Stout - ly I'd swear by book and bell, The wine - - - cup thou

FRIAR TUCK.

didst not re - fuse. Peace, . . . i - dle man!

Wert thou as I, On pulse and wa - ter would'st thou dine; But since thy car - nal

thoughts in - cline Be - yond my strict . . . so - bri e - ty, I do be - think me

of a pie . . . Of ven' - son, And a stoup of ro - sy wine, Which a

good keep - er gave me one fine day Lest a poor wea - ry tra - vel -

King.
ler come . . my way. That poor wea - ry tra - vel - ler am

I; So let's to sup - per pre - sent - ly. A

hand, *tr* *tr* *tr* mine host; let's hale thy ta - ble forth, And

staccato.

sup like free-men in the for-est air. Out with thy ven-son pas-sy and thy

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics 'sup like free-men in the for-est air. Out with thy ven-son pas-sy and thy'. The middle staff is the right-hand piano accompaniment, featuring a continuous sixteenth-note arpeggiated pattern. The bottom staff is the left-hand piano accompaniment, providing a harmonic foundation with chords and moving lines.

wine.

L

cres. *f*

The second system continues the musical piece. It begins with a vocal line on the word 'wine.' followed by a long rest. The piano accompaniment continues with the arpeggiated pattern. A tempo marking '*L*' (Lento) appears above the vocal staff. Dynamics markings '*cres.*' and '*f*' (forte) are present in the piano parts.

tr *tr* *tr* *tr*

tr *tr* *tr* *tr* *ff*

The third system features extensive trills, indicated by 'tr' markings above the notes in both the vocal and piano staves. The piano accompaniment includes a fortissimo '*ff*' marking towards the end of the system.

ff *ff*

The fourth system continues with fortissimo '*ff*' markings in both the vocal and piano parts, indicating a powerful and intense musical passage.

The fifth system concludes the page with further melodic and harmonic development in both the vocal and piano parts.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a melodic line in the treble and a more active line in the bass, with a 'Ped.' marking at the end. The second system includes a 'dim.' marking and a 'p' (piano) dynamic. The third system has a 'Ped.' marking and a 'dim.' marking. The fourth system begins with a 'pp' (pianissimo) dynamic and a 'Z' marking. The fifth system starts with a 'p' (piano) dynamic. The sixth system concludes with a double bar line and a 'C' time signature. The page number '104' is at the top center.

Ped.

dim.

* p Ped.

Ped.

dim.

Z

pp

p

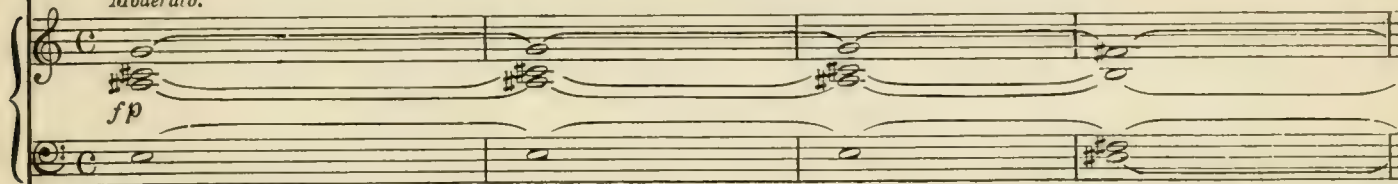
10,001.

KING RICHARD. RECIT.

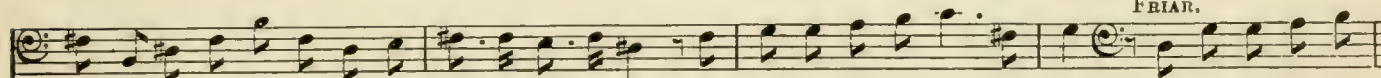


There is a cus - tom in the East, When stran - gers meet in mer - ry feast, That host should

Moderato.



FRIAR.

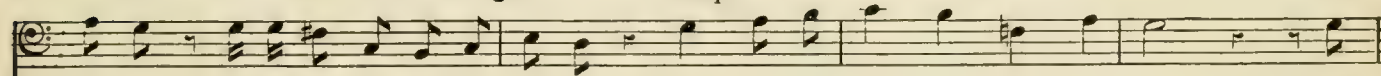


ne - ver fail to share Withstranger guest his good - ly fare, To prove no taint of poi - son there. If tru - ly 'tis the

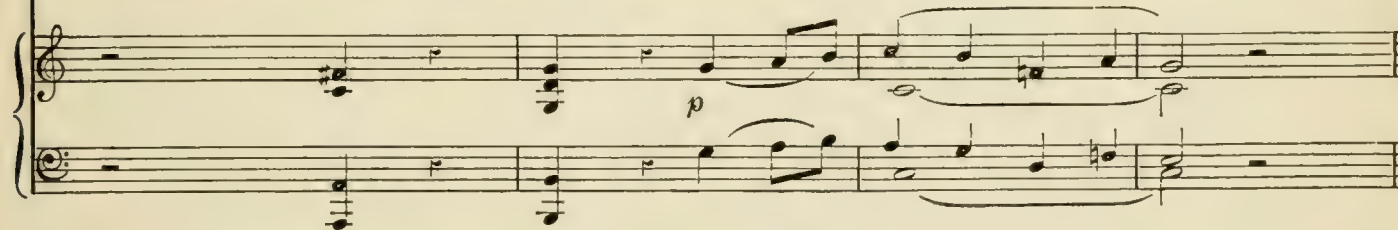


O

a tempo.



cus - tom, I Will do my - self some vio - lence, And for the nonce will share thy meal. Drink



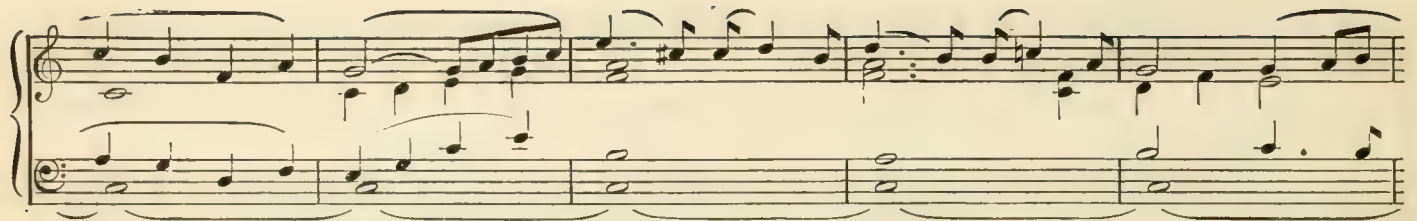
KING RICHARD.

P



fair, I pray thee. Skoal to my hon - oured guest! Was hael! Drink hael, . . most ro - sy friar!





Q RECIT. FRIAR.

Now I be -

Third system of musical notation, vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The vocal line begins with the lyrics "Now I be -". The piano accompaniment features a series of chords and moving lines. The dynamic marking *fp* (fortissimo piano) is present.

- think me, Thou didst come here to fight with me: Hast thou for-got thy va-lour?

a tempo.

Fourth system of musical notation, vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The vocal line continues with the lyrics "- think me, Thou didst come here to fight with me: Hast thou for-got thy va-lour?". The piano accompaniment features a series of chords and moving lines. The dynamic marking *f* (fortissimo) is present.

KING.

Nay, we will fight to-mor-row. To-day will I con-tend with thee In

Fifth system of musical notation, vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The vocal line begins with the lyrics "Nay, we will fight to-mor-row. To-day will I con-tend with thee In". The piano accompaniment features a series of chords and moving lines. The dynamic marking *p* (piano) is present.

R

FRIAR.

KING.

peace-ful art of min-strel-sy.

Reach me yon harp, I pray thee.

But first drink deep! So

p

be it, jo - vial wine-skin! An - oth - er draught for me,

and

*sf**sf**p*

so, The harp . . . to my heart! . . .

I

*Andante allegretto.**p*

ask nor wealth nor cour - tier's praise, That woos a wea - ry King, . . .

If

p

I may ride the wood-land way And breathe . . . the air . . . of spring, . . . the

air . . . of . . . spring. An ash-en spear in strong right hand, Good

horse be-tween the knees; What trea-sure can a king com-mand More glo-ri-ous than

these? What trea-sure can a king com-mand More glo-ri-ous than these, . . . More

dim. glo - rious than . . . these! T I rouse me with the

dawn's firstlight, And breast the sha - dow'd hill; . . . I know the for - est's deep de-light When

all the leaves are still. . . . There . . would I bend with whis - per low, . . To

trem.

woo the nut - brown maid, And see her blush - es come and go, And see her

ad no.

blush - es come and go Be - neath the dap - pled shade. . . . And

V a tempo.

forth I ride neath liv - ing green To hear the thros - tle sing; . . . And bird and wan - d'ring

cres. *f*

knight, I ween, Are hap - pier than the King, And bird and wan - d'ring knight, I ween, Are

dim. *W*

hap - pier than the King, . . . are hap - pier hap - pier than the King! . . .

cres.

And bird and knight . . . are hap . . .

cres. *f*

. . . pier than the King! . . . Are hap - pier than . . . the

f

Ped. *

Ped. *

King! Not

a tempo. *ff*

FRIAR, RECIT.

a tempo.

bad, say I, nor bad - ly sung! I drink to wan - d'ring knights - at - arms, And to

p

ad lib. *a tempo. Moderato.* KING.

all gal-lantmen in-deed! But thou art none, not thou, I swear, Who pour-est wa-ter in good wine! Didst thou not

ad lib. *a tempo.*

say 'twas from Saint Dun-stan's well? Shall I not qual-i-fy my cup With li-quor loved of ho-ly

FRIAR.

Saint? 'Tis true! Full ma-ny heath-en in that well Did the Saint

plunge for their e-ter-nal good; But nei-ther chron-i-cle nor pop-u-lar tale Doth state he

drank its wa - ter. Now hear me sing, and own thy - self a crow!

f *sf* *p*

Allegretto pesante.

f *ff*

FRIAR.

1. The wind blows cold a - cross the moor,
2. The wind a roar - ing song may sing,

f *p*

With dri - ving rain and ren - ding tree: . . .
In crash - ing wood or fright - ed town: . . .

mf

X

It smites the pi - ous her - mit's door, But not a jot cares
It whirls the man - tle of a king As 'twere a beg - gar's

he, For close he sits with - in, and makes his mer - - - - - ry
gown; But car - ing not a jot, we sing and drain the

din, Close he sits with - in, and makes his mer - ry din, } With his
pot, Car - ing not a jot, we sing and drain the pot, }

Y *a tempo.*

Ho, jol - ly Jen - kin, I spy a knave in drink - in'; And trowl

the brown bowl to me! Then ho, jol - ly Jen - kin, I

piu f

spy a knave in drink - in', And trowl, and trowl the bon - ny bowl to

1st time.

2nd VERSE.

And trowl, and

me!"

2nd time.

trowl the bon - ny bowl to me!"

CHORUS.

Then ho, jol - ly Jen - kin, I

Then ho, jol - ly Jen - kin, I

f

Ped. * Ped. *

spy a knave in drink - in', And trowl the brown bowl to

spy a knave in drink - in', And trowl the brown bowl to

me! Then ho, jol - ly Jen - kin, I spy a knave in drink - in'! Then

me! Then ho, jol - ly Jen - kin, I spy a knave in drink - in'! Then

Ped. * Ped. * Ped. *

trowl, . . . then trowl, . . . then trowl the bon - ny bowl to me!

trowl, . . . then trowl, . . . then trowl the bon - ny bowl to me!

ff colla voce.

Ped. *

ff

RECIT. FRIAR TUCK.

And now for com - bat!

Where's this friend of mine? No friend-ship stands till blows have passed. What say'st thou, friend? Broad-sword or

KING.
quar-ter-staff? Nay, I'll not hurt thee! I do pro-test I love thee so, I would not crack thy sha-ven

crown. But if thou need'st a test, I'll stand, And thou shalt strike me with thy

hand, And af-ter thou shalt bide my blow. No "af-ter" shall there be. A

FRIAR.

sen-night long Thoushalt lie gas-ping, ere thou rise a - gain. Stand, andstand firm!

A.

By all the saints in Sax - on cal-en-dar, He must be root-ed like an an - cient

p ff p

KING. oak! Stand, andstand firm! *Animato.*

p ff f

LOCKSLEY. RECIT.

What fol - ly have we here? A-rise, Thou rolling

p

cask ! Up, up, I say ! This is no time for re - vel - ry. And

b^b a tempo. *sf* RECIT.

thou, Sir Knight— in Ash - by's lists Thou wert a man in - deed ! Now of thy

p *f* *dim.*

man - hood I de - mand Suc - cour for Ce - dric, Thane of Ro - ther-wood, And for his ward Ro -

- we - na, false - ly ta'en By vi - zored knaves and borne to Tor - quill-stone.

f CHORUS.

To
To

LOCKSLEY.

And by a strangemis-chance, Ce - dric's own son, Borne in the lit - ter of a

Tor - quilstone!

Tor - quilstone!

wealth - y Jew, Was cap - tured with his hosts, and lies in - terned And wound - ed in the

same ac - cur - sed walls!

I ask thy aid for gal - lant I - van-hoe.

CHORUS.

For

For

a tempo.

KING,

My aid for I - van-hoe? Why waste your words?

I - van-hoe!

I - van-hoe!

*ff**p*

Gather your men! Be speed-y! On my soul, If but a hair be harmed of Wil-fred's head, I'll tear their

Ped.

cas - tle piece - meal with my hands And give their bo - dies to the kite. My

Ped.

friend, My friend of friends! Let there be no de-lay! Sound bu-gles and a -

Ped.

p cres.

way! To Tor - - - quil - stone!

TENORS. *ff*
To Tor - quil - stone, to

BASSES. *ff*
To Tor - quil - stone, to

f Ped. *ff* *f*

ff Tor - quil - stone! . . . Bis.

ff Tor - quil - stone! . . .

ff Ped.

19,001.

SCENE II.

Allegro con brio.

PIANO.

A CEDRIC.

Will not our cap - tor dare to show his face?

DE BRACY.

CEDRIC.

Aye, that dare I. De Bra-cy! Trai - tor!

B \flat

Who hast bro - ken bread In mine own hall!

ROWENA.

I do be - seech thee, In mer - - cy let us go;

* Ped.

*

As thou art knight or no - ble name and blood.

Ped.

I do en - treat thee let us hence in safe - - ty!

In mer - cy let us go! In

cres.

C *Allegro moderato.*

DE BRACY.

mer - - - cy let . . us go! The fate of

dim.

p

mf

war, the wile of love!

I here de - clare my - self the loy - al lov - er Of

Ped.

this most love - ly la - dy; and I bear the sanc - tion

of our sov'-reign liege, Prince John; And . . .

L.H.

D Allegro molto. **CEDRIC.**

she shall be . . . De Bra - cy's hon - our'd bride. By heav'n,

ra - ther would I see This la - dy life - less on her bier Than

yield her to thee! Faith - less knight, Is

it thy Nor - man chi - val - ry To make weak wo - men mad with fear, And

woo them in a dun - geon's gloom? DE BRACY.
Peace, friend, I

CEDRIC.

pray thee! Speak not so loud-ly: Dost thou not fear to per-il thine own son? My

The first system shows Cedric's vocal line in treble clef with lyrics. The piano accompaniment is in bass clef, featuring chords and a melodic line in the left hand. Dynamics include *p* (piano).

son? This is some i-dle tale To fright-en me! I say I have no son! . . .

The second system continues the vocal line and piano accompaniment. The piano part includes a *p* (piano) dynamic marking.

Allegretto moderato.

DE BRACY.

. . . He, whom his fa-ther left to die or live, Was

The third system introduces De Bracy's vocal line. The piano accompaniment features a *f dim.* (forte diminuendo) marking and a *Ped.* (pedal) instruction. A double bar line with a repeat sign is present in the piano part.

suc-coured by a kind-ly Jew, and nursed By a fair Jew-ess; and by fate of

The fourth system continues De Bracy's vocal line and piano accompaniment.

war Jew - ess and Jew, and wound - ed knight Are here in - tern'd. G None knows his name but

I; And if I breathe the name . . . of I van - hoe, Short were his

shrift. So, good my friend, be pa - tient. And, if this la - dy fair will

smile . . . on me, . . . Then will I save . . . thy son. . . . H

CÆDRIC.

My son . . . de - fied me; he is dead . . . to me. I

sf

sf

Ped.

will not buy his life with a foul bar - - gain.

f

J ROWENA. *più vivo.*

Thou art . . . his fa - ther, pi - - ty him— and

f

me! Oh, gal - lant knight, . . . I pray thee, Be deaf to him, and

p

to thine own worse thoughts ; And save this wound - ed knight of

I . . . van - hoe ! And I will pray . . . for

Stringendo molto.

thee. . . . Mer - - - cy ! . . . mer - - - cy ! In

cres. molto.

Ped. *

Molto vivace con fuoco.
ROWENA.

mer cy save . . . him, In

DE BRACY.

In thy fair hands is life of I - - - van - hoe !

CEDRIC.

Kneel not to him ! Re - mem - - ber who thou

f

Ped. Ped. * Ped. *

mer - cy save . . . him! . . .

In thy . . fair hands is life . . of I - . . - van - hoe! . .

art, . . . kneel not to him, . . . a high - way rob - ber!

Ped. * Ped. * Ped.

In mer - cy, in mer - cy In mer - . . -

Fair . . - est la - - - dy, Re - mem - . . . -

kneel not to him! . . kneel not to him! . . kneel not to him! rob - ber

cres. Ped. * Ped. * Ped. *

19,001.

cy save, save

ber in thy hands . . is life of . . . I van -

of the high . . way! Re - mem - ber, . . re - mem - ber who . . thou

Ped.

. him! In mer - cy save, In mer - cy save, in

hoe! . . . In thy . . fair hands, in thy . . fair hands, in thy . . fair

art, . . . Re - mem - - - - ber who . . thou art, re - mem - ber

Ped. Ped.

mer . . cy save, in mer . . cy save, in mer . . cy

hands is life . . . of I - van - hoe, is life of

who, re mem - ber who thou art, re . mem - ber

Ped.

save

I . . van hoe!

who thou art.

ff

Allegro come 1mo.

Piano introduction in B-flat major, 2/4 time. The right hand features a rapid sixteenth-note melody with triplets. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *ff* and *f*. Pedal markings are present at the bottom: Ped., * Ped., * Ped., and *.

N

DE BRACY.

Wel - come, Sir Tem - plar! But I may not stay,

(Enter BRIAN.)

Musical score for De Bracy and Brian. De Bracy's vocal line is in B-flat major. Brian's piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *p*.

I must be gone to woo my cap - tive fair!

(Exit DE BRACY.)

Piano accompaniment for De Bracy's exit. The right hand plays a series of chords, and the left hand plays a rhythmic pattern of eighth notes. Dynamics include *p*.

O *Moderato.* THE TEMPLAR. RECIT.

Woo thou thy snowflake till she

Musical score for The Templar's recitative. The right hand features a series of chords, and the left hand plays a rhythmic pattern of eighth notes. Dynamics include *fp*.

Più lento.

melt for thee; An - o - ther and a wild - er bliss be mine! My love ly Jew - ess!

Oh, she has drawn a spell a - bout my heart and whelm'd my soul with love! . . . Her

Allegretto con moto.

south - ern splen - dour, like the Sy rian moon, Draws the

pp.

Ped. * Ped. * *simili.*

full tide of my re - bel - lious blood! Though

Death should clasp me close ere set of sun, This hour is

mine! This hour is

cres. mine, and mine the ty - rant's

mood, And I will woo her as the

li - on wools, To bring his wild mate do - cile to his

side ; And I will win her! as the li - on wins That

in the des - ert seeks his taw - ny bride. . . . I will

With increased passion.

woo her, I will win her, I will woo and win . . . her, as the

molto cres.
Ped. *

f *li* *on* *woos* and *wins!* *p* *R* *O* *Maid* of *Ju - dah,*

f *dim.* *pp*

Ped. *

trem - bling in . . . *my* *arms,* *Proud* is *thy* *fate* to . . .

own *my* *con - qu'ring* *sword!* *S* *Though* *Hell* *cp - pose* with

all *its* *dire* a . . . *larms,* *This* *hour* is *mine,*

cres.

This hour is mine, and I, . . . and I thy lord, thy

colla voce. *f*

ruth - - less lord. If Death be host, I'll drain his cup for wine! Come,

Animato.

Ped. *

night, come Death, So this wild hour be mine! . . .

sf sf sf *molto cres.* *ff* *strepitoso.*

pp Ped. *

sf sf sf sf

*

SCENE III.

Andante quasi adagio.

PIANO.

ULRICA.

Whet the keen ax - es, Sons of the

Dra - - - gon! Kin - dle the

torch - es,

Daugh - ters of Hen - - - - - gist!

Wave your long tress - es,

Maids of Val -

- hal - la!

Wave your long tress - - - - - es,

Maids of Val - hal - - - - - la!

Ma - ny a war - - chief Migh - ty in

com - - - bat, Migh - ty in com - bat, Pale from the

death - blow, Wends to your greet - - ing. Light ye the

torch - - - es, Maids of Val - hal - - - - -

dim.

la.

B **REBECCA.**
Good mo - ther, of thy pi - ty say

What fate is mine? Speak, as thou art a wo - man! In mer - cy an - swer me!

C **ULRICA**
E - vil and dark thy fate shall be, Dark as the fate which long a - go Be - fell a no - ble Sax - on maid.

Allegro vivace.

Look on me! In this cur - sed place My

p

Ped.

*

fa - ther, and my bre - - thren twain, Their fair curls

clot - ted with their blood, Fought till they fell; and

ere the stair Was washed from that most ho - - - - ly

stain, I, the sole daugh - ter of their

race, I, who was once as proud as

sf *cres.* *molto.*

fair, Was sport of con-queror's wan - ton mood. If such my fate,

Andante.

sf *sf* *p*

what hope for thee? Is there no way of

REBRCCA.

Allegro moderato.

p

Ped. * Ped. *

safe - ty?

Have mer - - cy on . . me!

Point . . . me out . . . a way!

Be it through tor - tuous

paths, . . where death . . may lie,

And I no more . . . be-hold . . . the

light . . . of day;

Be it through ghost ly night . . or

whelm - ing flood, Ghost - ly night, . . . or whelm - ing flood, I will es -

rall.

ff *con passione.* *f*

Ped. *

say it! Is there no way . . of safe - ty?

ad lib. *F*

a tempo.

p

Ped. *

ULRICA.

No way . . . but through the gates of death, And

they . . . do o - pen late, too late! . . .

Andante.

My task is done, My thread is spun, Fare - well! I leave thee to thy

G REBECCA. RECIT.

fate. O stay with me, in mer - cy stay! Curse me, but leave me not! Thy pre - sence here Were

f *dim.* *p* *dim.*

ULRICA.

sure - ly some pro - tec - tion in my need. Not e'en the pre - sence of the Mo - ther of God can

colla voce. *f* *a tempo.* *p*

H

save thee from thy doom! Go, kneel to her, And see if she will save a Jew - ish girl.

sf *p* *p* *p*

Whet ye the steel, sons of the

Dra - gon, Kin dle the torch - - - es,

dim.
Daugh - ters of Hen - - - - -

dim.

. . . gist!

pp

Allegro.

pp 3

sf sf dim. p

J REBECCA.

Andante lento.

O aw-ful depth be-low the cas-tle wall! Sheer down it falls and bare; No small-est

fp

Ped.

*

weed can find a cran-ny there. O for the wings Of which the Psalm-ist sang, that I might fly, And hide me from all

p p

eyes. O Lord Je-ho-vah! aid me in this hour!

Andante moderato.

p dim.

1. Lord of our cho-sen race, In hour of deep dis-tress And ut-ter lone-li-ness, I
 2. Lord, on Thyname I cry From depths where no man hears, And half distraught with fears!

lift weak hands and pray Thee of . . . Thy grace, . . . Guard me, Je -
 Stretch forth Thine arms to save me or . . . I die! . . . Guard me, Je -

- ho - . . . vah, guard me! . . . } Guard me, guard me,
 - ho . . . vah, guard me! . . . }

Guard me, Je - ho - vah, guard . . . me!

2nd time. *Un poco animato.*

me! Spi - rit, who mov - - - est

Ped. *

ev - - - 'ry - where, O Thou, who know'st the

Ped. *

deeps o' the sea And climb - - - est the heights o' the air,

K
Now, in this nar - row place, I pray . . . Thee

of Thy grace De - scend to me, De

Ped. * Ped. *

scend to me, I pray Thee of Thy

cres. Ped. * Ped. *

Un poco lento come 1mo.

grace, I pray Thee of Thy grace De - scend to me! Guard,

p *colla voce.* Ped. * Ped.

dim. *pp*

. . . in mer - cy guard, . . . O guard me! . . .

p *pp*

Allegro agitato.
(Enter the TEMPLAR.)

L REBECCA. RECIT.

More apt to hang . . . thy neck with O - rient pearl Than to

take jew - els from thee. I love thee, I

love thee! I love . . . thee! By my soul, . .

I swear That not for all the wealth of all . . . thy tribe . . will I re - sign thy beau -

Allegro non troppo.
REBECCA.

a tempo.

ty. Ah! . . . as thou . . . dost hope for mer - cy . . .

colla voce. *p*

Ped. * Ped.

. . . at the last. Stand back and hear me!

* Ped. * Ped. *

^N
I am a Jew - ess, thou a Chris - tian knight; Ac

mf *p*

Ped.

cur - sed in the sight of God and man Were our un .

* Ped. * Ped.

ho - ly . . mar riage. Fair girl, . . .

TEMPER.

f

* Ped *

. . . I would not wed with thee, Wert thou the Queen of She - ba, Jew - ess born;

dim.

Nor wert thou Chris - . . tian dam - sel, would I wed. My vow for -

p *cres.* *p*

. bids me. See, on my heart the Cross I

p *pp*

REBECCA.

TEMPLAR.

Thou would'st ap - peal to thy most ho - ly sign?

Thou art a

pp

Jew ess; the Cross is naught to thee.

*cres. molto, e stringendo.**a tempo 1mo.* REBECCA.

I hold my fath - er's faith,

And if I err, May

*f**sf**sf**ff*

Ped.

*

*Q**a tempo.*

God for - give me— and He will for - give. But thou, a Chris - tian knight, wilt

*sf**dim.*

TEMPLAR. *3* *3*

thou ap-peal To thine own Cross to aid thee in thy sins? Thou art a Jew - ess;

Ped. * Ped. * Ped.

REBECCA.

To the Cross

the Cross is naught to thee.

f

* Ped. * Ped. *

rall.

. . . ap - - peal . . . to aid thee in . . . thy sins?

a tempo. *3* *3*

sf dim. rall. p

Ped. * Ped. * Ped. * Ped. * Ped.

TEMPLAR. *3* *3* *3* *3*

Preach me no more, Daugh-ter of Si - rach! Let it suf -

- fice for thee That thou art cap - tive to my bow and

The first system of the musical score consists of three staves. The top staff is a vocal line in D major, with lyrics: "- fice for thee That thou art cap - tive to my bow and". The bottom two staves are piano accompaniment, featuring a continuous eighth-note pattern in the right hand and a more active bass line in the left hand.

REBECCA.
spear. If thou dost wrong me, then by heav'n I

The second system of the musical score consists of three staves. The top staff is a vocal line in D major, with lyrics: "REBECCA. spear. If thou dost wrong me, then by heav'n I". The bottom two staves are piano accompaniment, continuing the eighth-note pattern from the first system.

swear I will pro - claim thy death - less in - fa - my Till each Pre -

The third system of the musical score consists of three staves. The top staff is a vocal line in D major, with lyrics: "swear I will pro - claim thy death - less in - fa - my Till each Pre -". The bottom two staves are piano accompaniment, continuing the eighth-note pattern.

cep - to - ry, each Chap - ter of thy Or - - der,

cres.

The fourth system of the musical score consists of three staves. The top staff is a vocal line in D major, with lyrics: "cep - to - ry, each Chap - ter of thy Or - - der,". The bottom two staves are piano accompaniment, continuing the eighth-note pattern. The word "cres." is written below the piano part, indicating a crescendo.

Ring with thy shame! And loud must

Ped. Ped.

TEMLAR.

be, thy tongue If it be heard be - yond these cas - tle walls.

f

Yield to thy fate! Ne - - - - - ver! The God of

f

Ped.

REBECCA.

A - bra-ham O pens a path of safe - ty, Ev'n from the

19,001. * Ped. * Ped.

pit of in fa - my.

con fuoco.

* Ped.

ff

T

f

Stand back, proud man! If thou but stir, I will leap down to death; and thou shalt know the

con forza. Lento.

f

Jew-ish girl would ra-ther yield her soul To God than trust her hon-our to the Tem-plar Now, by my

TEMPLAR.

Moderato.

U

sword, art thou a noble heart! Mine must thou be, for now I know thy soul, And

Andante.

know it mate for mine; Attend and hear! Our Holy Order grows In pow'r great - er than the

pomp of kings; And of this Order I will be the

head. . . . My mail - ed foot shall climb the throne of

kings, And my steel gaunt - let pluck their scep - tres

down. And thou shalt share my

glo - ry and my pride; For I will make thee

Em press of the East, Carve thee a throne more fair than

So - - ly - man's; And thou and I,

W

p

Ped. *

cres. e animando.

fear - ing nor man nor God, nor

cres. e animando.

Ped. *

man nor God, Shall sit, on high, the

cres. molto.

f *ad lib.*

mo - - - - - narchs, the crown - ed mo-narchs of . . . the

f

Ped. *

Ped.

Allegro vivace.

REBECCA.

world.

Blas pheme no more Thy

Or - der of the Tem - ple Was formed for po - - ver -

- ty and chas - - - ti - ty.

Be - ware, rash man ! Blas -

*pp dolce.**pp*

pheme no more! God's ar - rows fly . . .

Ped. *

a - - far to smite the proud.

Ped. *p*

And know, if there were truth in

thy . . . wild words, And thou couldst throne me

un poco più lento.

O'er the necks of kings, Ra . . .

pp

Ped.

. . . ther . . . would I go forth to mourn . . . my

sf *dim.*

life With Jeph thah's . daugh - ter

p

Ped.

on the lone . . . ly hills, . . . Than sit with

più animato.

f *dim.*

thee . . . on thy im pe - rial throne.

ff

God . . . judge thee, and not I!

f

(Trumpet call heard in the distance.)

p

What sound is that?

TEMPLAR.

A sum-mons, as I live! I must be gone to see who sounds so bold!

pp

REBECCA.

If 'twere some hope of safe - ty!

a tempo con fuoco e sempre animato.

p

T'EMPLAR.

Hope not at all, or hope to mate with me.

Tho' the Arch - an - gel's trum pet sound ed war, I would re -

cres.

turn and dare . . . his . . . fier - y sword, . . .

f

19.001.

Bb

Him who set His bounds to th'e - ter - - -

cres.

pp

Ped.

nal

sea, **TEMPER.** *sempre animato.* I would de -

Hope not at all, . . .

cres. sempre animato.

- fy them, I would de -

Hope not at all,

Cc

fy them,

I would re - turn and

cres. *f* *sf*

allargando.

de - fy them

dare his fier - y sword, Ere I would

ff *dim, allargando.*

In the name of Him

cease to claim thee for

Andante. (♩ = 0)

a . . . bove . . . a . . .

mine own, mine

Andante maestoso. (♩ = 0)

- love O Je - - ho - - vah, guard . . .

own!

f *p* *cres.*

f *rit.*

Ped. * Ped. *

ACT III.

SCENE I.

Andante moderato.

PIANO. *p* *p e dolce.*

Ped. *

Ped. * Ped. *

tr. *tr.*

cres.

tr. *tr.* *tr.* *tr.*

cres. *f* *p*

Piano introduction for 'Ivanhoe'. The music is in G major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is in the right hand, starting with a half note G, followed by quarter notes A, B, C, D, E, F#, G. The left hand provides a harmonic accompaniment with chords. Dynamics include *f* (forte), *sf* (sforzando), *dim.* (diminuendo), and *p* (piano). Pedal marks are present at the end of the first and third measures.

IVANHOE.

Hap - py with wing - ed

Vocal melody and piano accompaniment for 'Ivanhoe'. The vocal line is in the treble clef, starting with a half note G, followed by quarter notes A, B, C, D, E, F#, G. The piano accompaniment is in the bass clef, providing a harmonic accompaniment with chords. Dynamics include *dim.* (diminuendo), *p* (piano), and *sf* (sforzando). Pedal marks are present at the end of the first and third measures.

feet, Comes the morn - ing soft - ly steal - ing in; . . . And to my dar - ling's

Vocal melody and piano accompaniment for 'Ivanhoe'. The vocal line is in the treble clef, starting with a half note G, followed by quarter notes A, B, C, D, E, F#, G. The piano accompaniment is in the bass clef, providing a harmonic accompaniment with chords. Dynamics include *dim.* (diminuendo), *p* (piano), and *sf* (sforzando). Pedal marks are present at the end of the first and third measures.

cham - ber sweet This hap - py light . . will win! Hap - py with wing - ed

Vocal melody and piano accompaniment for 'Ivanhoe'. The vocal line is in the treble clef, starting with a half note G, followed by quarter notes A, B, C, D, E, F#, G. The piano accompaniment is in the bass clef, providing a harmonic accompaniment with chords. Dynamics include *dim.* (diminuendo), *p* (piano), and *sf* (sforzando). Pedal marks are present at the end of the first and third measures.

feet, Comes the morn - ing, comes the morn - ing soft - ly steal-ing in; . .

f *p*

Ped. * Ped. * Ped. *

. . . And to . . . my dar - ling's cham - ber . . . sweet This . .

dim.

Ped. * Ped. * Ped. *

hap - py light . . . will win!

O, fair pro -

più forte.

Ped. * Ped. *

- ces - sion of the morn - ing hours,

p

Ped. *

Go, bid my love a - wake with . . all the

f *p*

Ped. * Ped. *

flow'rs, O fair pro - ces - sion of the mor - ning hours, Go

bid my love a - wake . . . with all the flow'rs,

cres.

Ped. *

dim. *rall.*

bid my love . . . a - wake with all . . the flow'rs,

dim. *colla voce.*

Ped. 19,001. * Ped. *

E a tempo.

But . . . let me sleep a - while, . . . and dream my on - ly wound is from love's dart; . . . And

p

Ped. 4 * Ped. 4 * Ped. 4 * Ped. 1 4 *

cun - ning - ly . . . my thought be - guile, To deem that thou, fair Queen, . . My

Ped. *

gaol - er art! So pri - son bars and wounds more

dear shall be, Than all the world Shall . . . dear - er be, . . .

cres.

cres.

shall be, . . . Than all the world, . . . more

con passione.
 dear than all the world if there I find . . . not thee.

Come, gen - tle sleep, come, gen - tle sleep,

come, . . . gen - tle sleep. . . .

(Enter ULRICA & REBECCA.)

quasi Recit.

ULRICA.

Tend thou the knight thou lov - est, An - o - ther and a

Distesso tempo.

no - bler work be mine ! Look for thy

(Erit ULRICA.)

REBECCA.

bri - dal tor - ches! Aye, she speaks

truth; I love him. Now, in this hour of doubt and dan - ger,

To my weak heart I say, "Be still, I love him."

Allegretto pastorale e con moto.

Ah, would that thou and I might lead our sheep A - mong the fold - ed hills! The

win - ter is past, . . . the rain is o - ver and gone; . . . The sing - ing birds are

come be - side the rills. . . . A - - rise, be -

cres. *f* *dim.*

- lov - ed one! I love thee, I love

dim. *p* *Ped.* *

thee, I love thee; . . . O my love! My

p *riten.* **H** *a tempo.* *mf*

pp *colla voce.* *mf staccato.*

Animato.

A - sa - hel. O! swift as the wild roe, And

cres. ter - ri - ble as arm - ed hosts That go with ban - ners on - ward wa - . . .

cres.

ving. . . . How fair and plea . . .

dim. *dim.* *p*

sant art thou, O . . . my love! A sha - dow of the

cres. *cres.*

rock, a hap - py foun - tain spring-ing; A bird . . his glad song

wing - ing up to high heav'n in a maze of . . . light! in a

maze of light, to heav'n, . . .

8va. alta.

p

* Ped.

rall e dim.

to heav'n . . . in a maze . . .

8va. alta.

rall. e dim.

pp

* Ped.

K *Tranquillo.*

of light, a maze of light! . . . Sleep foun - tain, bird, and

8va.

colla voce.

p

Ped. *l*

love, for sure - ly sleep is . . . best; . . . Sleep, . . . while I

dim.

dim.

guard thy rest By day . . . or night;

pp

pp

Ped. *l*

For on - ly in thy sleep . . .

p

p

art thou . . . my love. Ah me, . . .

L

pp

for ma - ny wa - ters Quench not the fire . . . of

sempre pp

love; . . . and, when he wakes, His eyes are not for me.

dim, al fine.

Rest, . . . rest, . . . be - lov - ed! Rest, . . .

ppp

rit. al fine.

Ped. * Ped. * Ped.

rest, . . be - lov - - - ed! . . .

ppp

Ped.

M

sempre pp

IVANHOE. RECIT.

Andante. L'istesso tempo. (♩ = ♩.)

And is it thou, dear maid-en? My gen-tle nurse! Now all is

cres. *sf* *p*

a tempo. *Allegro non troppo.*

well with me . . since thou art near. But

^

(Trumpet behind the Scene.)

pp

hark! what sound is in mine ear? I

cres.

dreamed, but dream no more. And now our friends re-new their

cres.

(Trumpet behind the scene.)

cres.

on - - set. REBECCA. *p* Peace, be

dim. *pp*

still! I hear no sound of com-bat, IVANHOE. 'Tis but the

pause be - fore the on - set, The still - ness ere the thun - der breaks in the

air. A - non . . . 'twill break in fu - ry.

f *ad lib.* *P*

cres. *f* *colla voce.* *f*

I pray thee, gen - tle maid - en,

p *3*

Help me to yon - der win - dow. Nay, rest, I

f *p*

REBECCA. *Un poco più lento.*

Q RECIT.

pray thee! I will stand At yon-der win-dow, and will tell How flow the tides of war. Fear not for

p

moderato. IVANHOE.

me! Nay, gen-tle heart, it must not be, That thou dare dan-ger for my sake. My

mf

whole life long should I go mourn-ing thee, Wert . . thou to sleep in death, and I to wake.

sf dim.

REBECCA.

Thy shield then! Proud-ly will I bear The glo-rious shield of I-van-hoe!

pp
19,001,

Allegro vivace.

p *p* *p*

REBECCA.

I see them now; the dark wood moves with bows.

(Trumpets behind the scene.)

R

f

0

p *cres.* *molto.* *f*

Ped. * Ped.

God of Is - rael, shield us in this hour!

f *+*

Ped. *

On, on they come with bend - ed bows tri -

p *p*

- umph - ant; On, on they drive, and now the qui - ver

p *p*

S **TENORS.**

rat - tleth; The noise of the cap - tains and the shout - ing! De

f *+*

(Chorus behind the scenes.)

BASSES.

Bra-cy, De Bra-cy! On, Free Com - pan - ions, on! The Tem-ple! the Tem-ple!

(Trumpets behind the scenes.)

f *cres.*

IVANHOE.

Strike for the Tem - plar! strike!

And I must lie like pal - sied

monk While the great game is play - ing!

What of the

sa - ble knight? Does he ride for Like one who goes a -

p
marcato.

- may - ing, With joy of bat - tle and the pride of war?

pp

REBECCA.

With gi - ant blows he hews the pa - li - sade;

A migh - ty axe swings in his mail - ed hand, His

black plume floats a - far, A ra - ven o'er the storm - y fight!

cres. *cres.*

ff *ff*

The pa - li - sa - do falls; he en - ters in—

pp

On - ward he drives, . . . a Jo - ab in the bat tle!

Li - on of war— now fall his foes be-fore him,

Bend - ing like corn that bends be - fore . . the whirl . . wind.

v They fly,

cres. molto. *ff* *pp*

they fly a-cross the moat,

cres.

And hurl the plank a way; the

ff *pp* *cres. molto.*

out . . . work's won!

f

W

f *p*

Più lento.

Ah woe! . . . The poor men left o' the o - ther side! They fling them

p *stringendo.*

down! they pierce them through! O God of Is - rael.

f

cres. *f*

par - don in this hour The men whom thou hast made.

riten. *Andante moderato.*

dim. *p* *p*

IVANHOE.

How canst thou know . . what pain it is to lie All help - less here, . . while deeds of chi - val - ry Are

p

done so near and yet so far a - way? . . What life is there but in the bat - tle brave,

And who would live one day of sloth and shame, that in the clash of fight, The

X
bat - tle's fierce de - light, Might find 'mid war riors bold the glo - -

cres. *f con forza.* *ff*

REBECCA. *più vivo e animato.*
- - ry and the grave? Ah me!... not thus did

p

Ju - - dah's war - riors go Forth . . . to the fight,

but breath - ing prayer and praise ;

Not in the shield nor sword They

trust - ed, but in Him whose might - ty arm Roll'd . . .

. . . back the flood, . . . till Pha - raoh's hosts of

war Were whelmed in rush - ing

wa ters.

Più lento.

p

p

L.H.

Ped.

p

But now, a - las! Ju - dah's star is

p

p

Allegro vivace.

sunk in vas - ty night. And

p

yet be wit - ness, heav'n, with what de - light, What rap - ture
 IVANHOE.³
 How canst thou know what pain, What pain it is to

cres.

would I give My life - blood drop . . . by drop, so I might
 lie . . . All help - - - less,

f

live But for one hour to see Ju - dah re - deemed from her cap - ti - vi - ty.
 While deeds of chi - val - ry are done so near? . . . What . . . life . . .
 (CHORUS behind the scenes.) TENORS.
 The Tem - ple! the
 (Trumpets behind the scenes.) *f*
dim. *p*

would I give my life - - - blood, my life - - - blood,

... is there but in the bat - tle brave, the bat - - - tle's fierce de -

f 3 3

Tem - ple! Strike for the Tem - plar, strike!

Saint George! Saint George! On for Saint George, on!

cre - - - - -

drop by drop, . . . my life - - blood drop by

- light, the bat - - - tle's, bat - - tle's fierce de -

3 3 3 3 3 3

Strike for the Tem - plar, strike! Strike for the Tem - plar! Strike . . . for the

3 3 3 3 3 3

On for Saint George, on! On for Saint George! On . . . for Saint

- *do.* *cres. molto.*

drop, My life - blood drop by drop!

- light, The bat - tle's fierce de - light!

Tem - plar! Strike!

George! . . Saint George!

f

AA REBECCA.

But see! What an - gry red - ness Flush - es the

f

p

heav'n a - bove us? The cas - tle burns with fire.

Now do I know thee Fiend with thy wed - ding

tor - ches ! The cas - tle burns. A

RECIT. THE TEMPLAR.

- way with me !

a tempo.

con fuoco.

REBECCA.

Wil - - fred !
THE TEMPLAR.

Wil - - fred !

A - way with me !

A - way with me !

Wil - fred ! In mer - cy save him !

A - way with me !

A - way !

8va. *alta*

EE

IVANHOE.

The King !

The

*dim. molto.**pp*

King! Long live the King!

CHORUS. TENORS. *f*
The King! It is the

BASSES. *f*
The King! It is the

f

King! The Black Knight!

King! The Black Knight! Par . don!

Par don! Long live the King! **FF**

Par don! Long live the King!

ULRICA. *f* Far leaps the fire - flame, ren - der of for - ests;

CHORUS. *ff* Ha!

Far floats the smoke-wreath, wings of the ea - gle;

sf

Whet the bright steel, then, Sons of the Dra - gon! Kin - dle the torch - es, Daugh - ters of Hen - gist!

Gc I come, . . . O Zer - ne - bock, I come in glo - ry, 1

p *cres.*

come, I come!

CHORUS. *ff*

Ah!

ff

Ah!

cres. *ff* *sf*

Ped.

...

...

sf Ped.

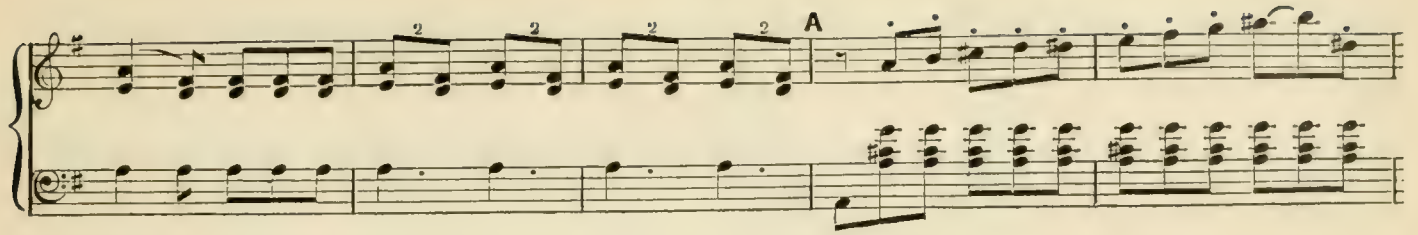
19,001.

SCENE II.

Allegro con spirito.

PIANO.

*p**p**sf**tr**ti**tr**cres.**f*



CHORUS. TENORS. *p*

Light foot up - on the danc - ing green,

BASSES. *p*

Light foot up - on the danc - ing green,

dim. *Ped.* *p*

Light hand up - on the bow, With

Light hand up - on the bow, With

glanc - ing eye and laugh - ing mien A - - down . . . the

glanc - ing eye and laugh - ing mien A - - down . . . the

cres.

cres.

glade we go, A - - down, a - - down . . . the glade . . . we

glade we go,

f

f

tr

tr

A

Ped.

go, A - - down . . . the glade . . . we go.

B

f

- down . . . the glade we go, . . . And, march - ing,

tr

tr

p

Ped.

19,001.

*

f

And, march - ing, sing like yeo - - men true, "Our

sing like . . yeo - - men true, "Our bows are made of . .

Ped.

cres.

bows are made of . . Eng lish

cres.

Eng - - lish yew, Eng - - lish

cres.

* Ped.

yew!"

f

yew!"

f *dim.* *p*

Ped.

19,001.

p

Light foot up - on the danc - ing green, Light hand

Light foot up - on the danc - ing green, Light hand

up - on the bow,

up - on the bow, A . . .

dim. al Fine.

A - - down . . the glade . . we go, We

. down . . the glade we go, A - - down . . the glade we

dim. *tr* *p*

go . . . down . . . the glade.

go . . . down . . . the glade.

tr . . . *tr* . . .

p

Ped. Ped.

D *Andante espress.* (Enter KING RICHARD, lute in hand. IVANHOE follows him.)

p

p

KING RICHARD.

Oh, I would be an out-law bold, To

p

strike the fly-ing deer, . . . Or leave the lov-er's tale half told In ling- - 'ring

L'istesso tempo. RECIT.

mai - den's ear, . . . In ling - ring mai - den's ear. Hith - er, dear lad, and lean on me, This

air of woodland wild and free Shall brace the arm that hangs so weak, And bring the wild rose to thy cheek. Here will we

rest and wile the time a - way With dain - ty lute and jo - cund roun - - - de - lay. Thy

IVANHOE.

love is more to me, my King, Than breath of May that po - ets sing, And dear as mai - den's love to

dim.

KING RICHARD.

me The hope... to live and fight for thee. Oh, for - est - ways are dark e - now, Though

shine the sil - ver moon, . . . And dark be - neath the for - est bough, The

strick - en deer shall swoon. Here, seat thee lad, and rest thy bones ; This knoll shall be the best of

Piu vivo, a tempo.

thrones ; And 'neath my ca - no - py of sing - ing birds I'll judge me like a king o' the an - cient world. What

Moderato.

ho! What ho! Bring my pris'-ner forth!

f *dim.*

Ped.

ad lib

Mau - rice de Bra - cy, faith - less knight,

f *dim.* *p*

Ped.

G *Andante.*

Since thou didst seize up-on the road La-dies and liege-men of the King, Now tell me why, in hea-ven's sight, Of no-ble

p

DE BRACY.

tree a thank-less load Thou shouldst not swing? My liege, I have no word to say, But

p

on - ly of thy mer - cy pray, Co - ver my face ; I would not fright The birds from their de - light ; Co - ver my

face, and let me swing The high-est ser-vant of my King. ^{KING.} Mau-ricé de Bra-cy, I pro-nounce thy doom :

Allegro vivace. Get thee to horse, . . . Strike spur, and ride a -

- way ! ^{DR BRACY.} To horse ! and free ! Sure . . .

Ped. 19,001. * Ped. * Ped.

ly my King doth jest with me! Not

Ped. * Ped. * Ped. * Ped. *

I. I bid thee up and fly! Ride as the fiend were

Ped. * Ped. * Ped. * Ped. *

af - ter thee! Ride till thou find my bro - ther John,

Ped. *

Charge . . . him he yield him to our grace Ere

Ped. *

ten days pass, or, by the Ho - ly Cross, I will so

Ped. * Ped.

maul - him that his Lou - is o' France Shall know him not, and I'll

so bend his neck That his back break.

Go! Let thy horse be fleet! Kneel not,

un poco rall.

cres. colla voce.

ad lib. (Exit DE BRACY.)

speak not, but live . . . in hon - est - y!

molto. *sf* *f*

ff

Ped. Ped.

Moderato.
K KING, RECIT.

Look, where thy

sf

Ped. *

moo-dy fa-ther walks a - part, And by his side thy gen-tle la - dy fair, Lad, will thy sire for -

p *fp*

IVANHOE.

KING.

- give thee? A - las, my liege, I fear. We'll bend him yet. Look, where he comes this way; Stand thou a - part, and I will

Andante espress.

strive with him.

(Enter CEDRIC & ROWENA.)

p

Ped.

Ce - dric, good friend, Didst thou not pro - mise me a boon for lus - ty fight - ing? What if I ask free

par - don for thy son, and a fair wife? I am grown in - firm of

p

CEDRIC.

Andante con moto—l'istesso tempo.

pur - pose; I know not— If for the love of wo - man's face My life - long

task must end - - ed be, And lost, the hope of Har - old's race, What work re -

- mains for me, re mains for me, Be - neath the sun?

M KING RICHARD. *un poco animato.*

Mai - den, if e'er in for - est free The sun shone fair . . . for love's de - light, Kneel down and

pray for cha - ri - ty, kneel down and pray for

cha - ri - ty, For so by thy brave knight shall bride be won, For so by brave knight shall

ROWENA. *Tempo 1mo.* bride be won. Ce - dric, O fa - ther, hear me pray, By days of child - hood's lost de -

light, O fa - ther, Ce - dric, hear me pray, By days of child - hood's lost de -
 IVANHOE.
 CEDRIC. O Ce - dric, O fa - - - ther, May
 KING. O if for the love of wo - man's face my . life-long task, my
 O mai - den, if e'er in for - est free The sun shone fair, for

light, When he and I were wont to play, *cres.*

I find fa-vour in thy sight, And take . . . me to thy heart a - *cres.*

life - long task must en-ded be, And lost the hope of Ha - - rold's *cres.*

love's de-light, Kneel down and pray in cha-ri-ty, Kneel down and pray in *cres.*

Ce - dric, O fa - ther, . . . hear, . . . For - give, . . . for -

- gain . . . True man, and trus - ty Knight, And . . .

race, and lost the hope . . . of Ha - rold's race, . . . What work re - mains for me Be -

cha - ri - ty, For . . . so by thy brave Knight, . . . shall bride be won, shall

19,001. Ped. *

give thy son, For - give thy son,
 thine own son, For - give thy son,
 - neath the sun, For - give my son,
 bride be won. For - give thy son.

8va. *loco.* *8va.*
pp *Ped.* *

For - give thy son, For - give thy son.
 For - give thy son, For - give thy son.
 For - give my son! my son!
 For - give thy son, For - give thy son.

8va. *loco.* *8va.* *loco.* *f*
Ped. *

CEDRIC. (*He embraces WILFRED.*)

O

Be it as thou wilt.

God knows I - par - don thee! Wil - fred, my son! . . .

But let me hence a - while, Fol - low me not; I pray thee

(*Exit CEDRIC.*)

P

KING RICHARD.

let me go!

The

p

pli - ant wil-low waves, But the oak groans in bending, And I'll go too, for well wot I That man and li - ly maid Well met 'i' the

Andante moderato.

for - est shade, De - sire no king for com - pa - ny. Oh! I would be an

p

out - law bold, To strike the fly - ing deer; For hearts are young in for - est old, And

cres. *f*

Spring is all the year, . . . And Spring . . . is all the year.

colla voce. *f* *rall.*

Andante espress. IVANHOE.

How oft be-neath the far-off Sy-rian skies Have I looked up

dim. *p*

and seen a-mid the stars, . . . Twin lights of home in land of dis-tant

cres. *cres.*

Wars, These star-like eyes, These star-like eyes. . . . How

dim. *R* ROWENA.

dim. *p*

oft, when thou wert far be-yond the foam, And mine was wo-man's part of wea-ry rest,

p

cres.

Dream'd I my head lay hap - py on this breast, Thy heart . . . my

cres.

dim. **S IVANHOE.**

home! Thy heart . . . my home! How oft be-neath the far - off Sy - rian skies Have

dim. *p*

cres.

How oft, when thou wert far be - yond the

cres.

I look'd up and seen a - mid the stars, Twin lights of home in land of dis - tant

cres.

f

foam, . . . Dream'd I my head lay hap - py on . . this breast, lay . . . hap - py,

f

wars, Twin lights of home, of home, Twin lights of home in

f

Ped. Ped. *

dim. *p*

hap - py on this breast, Thy heart my home, Thy heart my home!

dim. *p*

land of dis - tant wars. Thy heart my home, Thy heart my home!

dim. *p* *pp*

Allegro agitato.

cres. molto.

ISAAC. IVANHOE.

Knight, Knight of I - van-hoe, I come for thee! My child is doomed to die. To

sf *p* *p*

ISAAC. T

die! Nay hear me. When the fierce Tem - plar snatched her from burn - ing Tor - quil - stone, he

p *p*

bore her To the next house of the Or - der. There have they sat in judg-ment on my child,

For witch-craft prac-tised on that e - vil knight, And

she must die by fire. My child has called a cham - pion :

Thou wilt come, I pray thee at thy feet, A - way with me ! *ad lib.* *U a tempo.* ROWENA. Wil-fred, be-think thee, thou art

IVANHOE.

weak with wounds. In thy mer - cy stay with me, Wil - fred, my love! And

shall she die by fire? She led me back to life and love of thee.

ROWENA.


I would not have thee

IVANHOE.

Though I were weaker than an ail - ing girl, Must I not go?

ISAAC.

My child must die by fire!

stay With me and shame. V 

My child must die!

cres. *cres. molto.* *sf dim. p*

Wil - fred, O my love Go, go, lest I en -

ROWENA.
- treat thee back a - gain! en - treat thee back a - gain,

IVANHOE.
My heart, my queen! Be brave till next I clasp thee in my

ISAAC.
My child must die by fire! Thou wilt

go, . . . O love, O

arms. Fare - well, dear love! fare - - well,

come, I pray, I - pray, I pray thee come a - way, a - way, a - way with me,

Ped. *

my love!

dear love!

A - way!

f

Ped. * Ped. *

19,001.

FINALE.

SCENE III.

Andante maestoso.

PIANO.

TENORS.

CHORUS OF TEMPLARS. Fre - mu - e .

BASSES.

Fre - mu - e .

. . re prin - ci - pes, Ir - ru - e re tur - bi - di: In hoc Tem - plo u - na spes,

. . re prin - ci - pes, Ir - ru - e - re tur - bi - di: In hoc Tem - plo u - na spes,

U - na sa - lus Do - mi - ni! No - bis sit vic -

U - na sa - lus Do - mi - ni! No - bis sit vic -

to - ri - a, Nos - tro Tem - plo glo - ri - a, Glo - ri - a

to - ri - a, Nos - tro Tem - plo glo - ri - a, Glo - ri - a

Sanc - to no - mi - ni!

Sanc - to no - mi - ni!

mp *cres.*

f Cor - di - bus ac men - - ti - bus Pro - ni ve - ne - ra - mur te :

f Cor - di - bus ac men - - ti - bus Pro - ni ve - ne - ra - mur te :

ff

Sal - us es - to gen - - ti - bus In hoc Tem - plo, Do - - - ni -

Sal - us es - to gen - - ti - bus In hoc Tem - plo, Do - - - ni -

- ne ! *ff* No - bis sit vic - to - ri - a, Nos - tro Tem - plo glo - ri - a,

- ne ! *ff* No - bis sit vic - to - ri - a, Nos - tro Tem - plo glo - ri - a,

cres. molto. ff

Glo - - - - - ria sanc - to no - mi ni!

Glo - - - - - ria sanc - to no - mi ni!

3

GRAND MASTER.

Thou

lento.

raill, e cres. *f* *p*

Jew - ish girl, who art con-demned to die For prac-tice of thy vile un - ho - ly arts A - gainst a

p

no - ble Chris - tian knight, at - tend. Thou didst de-mand a cham-pion, and our

Or - der Him - mel prelu - de, his most sweet re - ver - en - ce, heard thy pray'r:

B

Where - fore we named our child and call - ing him - son, let - us the bright of heav'n thus art so -

... child. To meet thy heav'n - ly, should a shining star. Let our the heav'n be - come.

and sinks the sun. As sinks thy life. The hour of heav'n is near. Be -

C

- pent and free thy soul! Re - pent and free . . thy soul! Con -

D REBECCA. *Allegro non troppo.*

- fess thy crime. I am in - no - cent.

Now, if God will, even in this last dark hour He will ap - point a

cham - pion. But if no cham - pion come, I

bow Be - fore His Ho - ly will, and am con - tent . . . to

dim. pp

E

die. . . Sound trumpets!

GRAND MASIER. Andante come lmo.

(Trumpets on the Stage.)

Now since no champion makes an - swer here, Draw near and bind the mai - den to the stake; For sure - ly she shall die.

p

F

Ped.

Allegro vivace.

THE FEMPLAR.

It shall not be. Fools! Dotards!

ff fp

Will ye slay the in - no-cent? Butch - ers and burn - ers! She is mine, I say; I say she

ad lib.

f colla voce.

shall . . . not burn. What need of fur - ther proof? The

GRAND MASTER.
a tempo.

p

witch - craft works Even in his lips, and breeds

cres.

their blas - phe-my. Take her and bind her to the

RECIT.

cres. molto. *sf*

THE TEMPLAR. RECIT.

H a tempo.

stake. Back! as you hope to live!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole note 'stake.' followed by a half note rest, then a quarter note 'Back!', a quarter note rest, and a half note 'as you hope to live!'. The piano accompaniment starts with a piano (*p*) dynamic, followed by a *molto cres.* (molto crescendo) section, and ends with a *sf* (sforzando) dynamic. The key signature has two sharps (F# and C#), and the time signature is common time (C).

Andante con moto.

The second system continues the musical score. It includes a *rall.* (rallentando) marking and a *dim.* (diminuendo) marking in the piano part. The system concludes with a *pp* (pianissimo) dynamic. The vocal line is not present in this system.

Swear to be mine, and I will save thee now. My horse is nigh at

The third system features a vocal line with the lyrics 'Swear to be mine, and I will save thee now. My horse is nigh at'. The piano accompaniment consists of a series of chords and arpeggiated figures. The key signature remains two sharps.

hand, Za - mor my horse who nev - er failed me yet; and he will

The fourth system continues the vocal line with the lyrics 'hand, Za - mor my horse who nev - er failed me yet; and he will'. The piano accompaniment includes a triplet of eighth notes. The system ends with a *Ped.* (pedal) marking and an asterisk (*).

Andante (♩ = ♩)

REBECCA.
pp Oh Je - ho - vah, Guard, . . . oh guard me! . . .
pp live! . . .
pp
 Ped. *

Allegro con brio.
pp

CHORUS. SOPRANOS.

A cham - pion!

A cham - pion!

A

(A shout, behind the Scenes.)

TENORS & BASSES.

A cham - pion!

A cham - pion!

A




p

cham pion!

cham pion!

*cres.**molto.**f**simile.*Ped. * Ped. 

*

Ped. * Ped. * Ped. * Ped. 

M

IVANHOE.

For-bear, for-bear! I come, her cham - pion.

f

ere set of sun,

Wil - - fred of I - van - hoe.

CHORUS. *f*

A

A

cham - pion, a cham - pion, a cham - . . . pion!

cham - pion, a cham - pion, a cham - . . . pion!

N

pp

Ped.

19,001.

REBECCA.

un poco agitato.

He is weak, he is wound - ed, He must not fight for me!

stacc.

O

Oh! as you hope for mer - cy at the last, For - bid the com - bat!

fp

Ped.

* Ped.

TEMPLAR.

un poco più lento.

This is the man you love! Now is the hour,

*fp un poco più lento.**ad lib.*

Death - hour for him or me. Look to thy life, . thou wretch of I - van-hoe!

cres.

a tempo.

ff

IVANHOE.

Dead! He is dead!

ff *p*

CHORUS. SOPRANOS
Andante lento.

A judg-ment! A judg-ment! The e - vil pas-sions war-ring in his soul Have

TENORS & BASSES.

A judg-ment! A judg-ment! The e - vil pas-sions war-ring in his soul Have

p

cres. rent him like the sev - en fiends of Hell! *f* Bow down be -

rent him like the sev - en fiends of Hell! *f* Bow down be -

cres. *f*

dim. e rall. *p* fore the judg - ment of . . . the Lord.

p fore the judg - ment of the Lord.

(They unbind REBECCA.) *pp*

pp

Allegretto moderato. *(She moves towards IVANHOE, but stops.)* *(IVANHOE goes towards ROWENA.)*

cres.

(ISAAC goes timidly and touches the hand of REBECCA, who is gazing

dim. *p*

at IVANHOE and ROWENA: at this touch she turns and takes his hands in hers.)

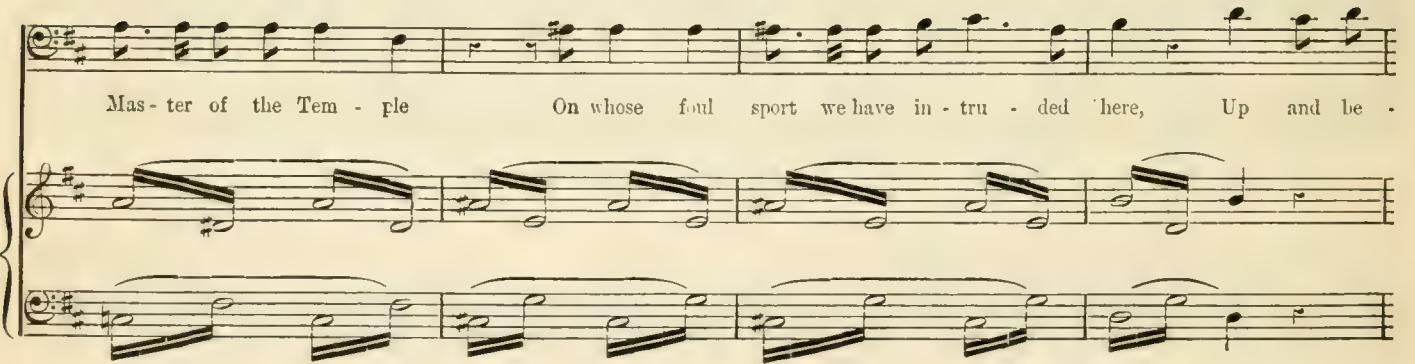


S *Allegro con brio.*

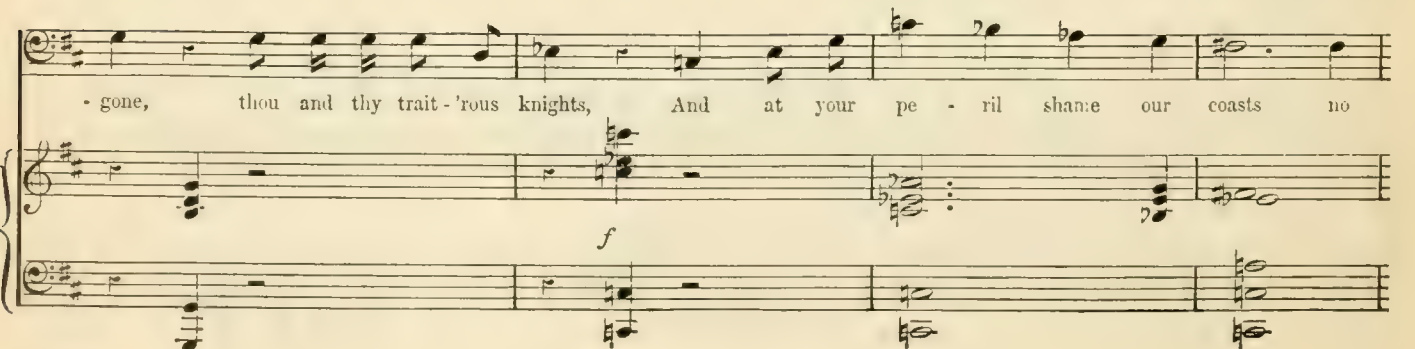
KING RICHARD.



I charge thee, Con - rad,



Mas - ter of the Tem - ple On whose foul sport we have in - tru - ded here, Up and be -



- gone, thou and thy trait - rous knights, And at your pe - ril shame our coasts no

T

GRAND MASTER.

f *a tempo.*

more. And dost thou ban - ish me? The Tem - ple stands a - bove the wrath of

CHORUS OF TEMPLARS. TENORS. *f*

The Tem - ple stands a - bove the wrath of

BASSES. *f*

The Tem - ple stands a - bove the wrath of

KING RICHARD

Kings! We will ap - peal to Rome! Ap - peal! Ap - peal!

Kings! We will ap - peal to Rome!

Kings! We will ap - peal to Rome!

Ped.

*

RECIT.

But if I find thee yet on Eng - lish ground, I will so har - ry thee, thou for - eign knight, That

p

U *rall.* thou shalt have no voice to plead in Rome. *Andante Maestoso.* See where the ban - ner of

rall. *f* *p*

CHORUS OF TEMPLARS (TENORS & BASSES).

Eng - land floats a - far . . . a - bove thy Tem - ple pen - nants! Wide as the world our

f *p*

REBECCA. **V** Our Temple was not made with hands, But

IVANHOE. Hail, O

Tem - ple stands to mock the might of kings, To mock the

W

Our Tem - ple was not

strong - est knights in thrall, . Our hymn we raise to thee, . . And

fee, And strong - est knights in thrall, we

strong - est knights in thrall, Our hymn we raise to thee, And . .

strong - est knights in thrall, . .

knights in thrall, Our hymn we raise to thee, And

mock the might of kings. To mock the might of kings, The

made . . . with hands But high . . . as Heav'n it

hail thee Lord of all, And hail . . . thee Lord of

hail thee Lord . . . of all, And hail thee Lord of

hail thee Lord . . . of all, And hail thee Lord of

hail thee Lord . . . of all, And hail thee Lord of

might of kings, . . . to mock. to mock the might of

Ped.

The musical score is arranged in two systems. The first system contains five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The vocal parts have lyrics: "springs High as all, Lord of all, Lord of all, Lord of kings. Might of". The piano part features a right hand with triplets and a left hand with octaves and triplets, marked with a forte *ff* dynamic. The second system continues the piano accompaniment with a *Ped.* (pedal) marking and an asterisk ** Ped.* marking.

springs High as

all, Lord of

all, Lord of

all, Lord of

all, Lord of

kings. Might of

ff

Ped.

** Ped.*

heav'n, high as heav'n !

all, Lord of all !

all, Lord of all !

all, Lord of all !

kings, might of kings !

f

Ped. * Ped. Ped. *

Ped. * The End.

THE MARTYR OF ANTIOCH.

Sacred Musical Drama,

THE WORDS SELECTED AND ARRANGED FROM MILMAN'S POEM.

MUSIC BY

ARTHUR SULLIVAN.

Price 5s. Bound 7s. 6d.

TRIAL BY JURY.

A

Dramatic Cantata.

WRITTEN BY

W. S. GILBERT.

MUSIC BY

ARTHUR SULLIVAN.

Vocal Score, 3s. nett.

Pianoforte Solo, 2s. 6d. nett.

CHAPPELL & CO., 50, NEW BOND STREET, W.

THE YEOMEN OF THE GUARD ;

OR,

THE MERRYMAN AND HIS MAID.

NEW OPERA

BY

GILBERT AND SULLIVAN.

										S.	D.
Vocal Score	...	...	...	...	...	...	...	...	net	5	0
Do. bound	...	...	...	...	...	...	...	...	net	7	6
Pianoforte Solo (arranged by J. H. WADSWORTH)	...	...	...	...	...	...	...	...	net	3	0
Libretto	...	...	...	...	...	...	...	...	net	1	0

VOCAL MUSIC.

"When Maiden Loves." Sung by MISS JESSIE BOND	...	...	...	...	...	...	...	...	4	0
"Were I thy Bride." Sung by MISS JESSIE BOND...	...	...	...	...	...	...	...	...	4	0
"Is Life a Boon?" Sung by MR. COURTICE POUNDS	...	...	...	...	...	...	...	...	4	0
"Free from his Fetters." Sung by MR. COURTICE POUNDS	...	...	...	...	...	...	...	...	4	0
"I have a Song to sing, O." Sung by MISS ULMAR & MR. GROSSMITH	...	...	...	...	...	...	...	...	4	0

PIANOFORTE ARRANGEMENTS.

Charles Godfrey's (Junr.) Selection, as played by all the Military Bands	...	...	...	...	...	...	...	...	4	0
Kuhe's Fantasia	...	...	...	...	...	...	...	...	4	0
Boyton Smith's Fantasia	...	...	...	...	...	...	...	...	4	0
Smallwood's Fantasia	...	...	...	...	...	...	...	...	4	0

DANCE MUSIC BY BUCALOSSI.

Lancers. Solo or Duet	...	...	...	...	...	...	...	...	4	0
Quadrille. Solo or Duet	...	...	...	...	...	...	...	...	4	0
Waltz. Solo or Duet	...	...	...	...	...	...	...	...	4	0

VIOLIN AND PIANOFORTE.

Farmer's Fantasia	5	0
-------------------	-----	-----	-----	-----	-----	-----	-----	-----	---	---

LONDON:

CHAPPELL & CO., 50, NEW BOND STREET, W.

THE MIKADO;

OR,

The Town of Titipu.

WORDS BY

MUSIC BY

W. S. GILBERT.

ARTHUR SULLIVAN.

VOCAL SCORE (<i>arranged by GEORGE LOWELL TRACY</i>)	5/- nett, Cloth nett...	8. 7	D. 6
PIANOFORTE ARRANGEMENT (<i>do. do.</i>)	... .. nett	3	0
LIBRETTO	... .. nett	1	0

VOCAL MUSIC.

"Three Little Maids from School."	Trio	... ..	4	0
"The Sun whose Rays"	...	... ..	4	0
"They never would be missed"	...	... ..	4	0
"Brightly dawn's our Wedding Day."	Madrigal	... ..	4	0
"The Mikado's Song"	...	... ..	4	0
"Hearts do not break"	...	... ..	4	0
"Willow, tit-willow"	...	... ..	4	0

PIANOFORTE ARRANGEMENTS.

WINTERBOTTOM'S Selection, <i>as played by all the Military Bands...</i>	...	4	0
KUHE'S Fantasia	... ..	4	0
Do. Duet	... ..	5	0
BOYTON SMITH'S Fantasia	... ..	4	0
SMALLWOOD'S Fantasia	... ..	4	0
LANGE'S Fantasia	... ..	4	0

DANCE MUSIC.

QUADRILLE, Solo or Duet	... ..	P. BUCALOSSI	4	0
LANCERS, do.	... ..	P. BUCALOSSI	4	0
WALTZ, do.	... ..	P. BUCALOSSI	4	0
POLKA	... ..	P. BUCALOSSI	4	0
Orchestra, 2/- nett. Septett, 1/- nett.				

VIOLIN.

SELECTION	nett	1	6
-----------	--------	------	---	---

VIOLIN AND PIANO.

HENRY FARMER'S	Fantasia	...	...	...	...	...	...	...	5	0
<hr/>										
WINTERBOTTOM'S	Selection from "The Mikado," arranged for									
	Orchestra by J. Pougher.									
Orchestra	...	...	...	...	...	...	...	nett	3	4
Octuor	...	...	...	...	...	...	...	nett	2	8
For Military Band	...	...	...	...	...	...	...	nett	15	0

LONDON: CHAPPELL & CO., 50, NEW BOND STREET, W.

PTLP Review:
✓ Brittle
◦ Acid Free

UNIVERSITY OF ILLINOIS-URBANA



3 0112 084704839